MAJOR AND MINOR.

Mrs. Praetorius, most favorably remembered in St. Louis, is creating a series of triumphs in Buffalo, and winning golden opinions from the press for her artistic work.

Sig. Parisi, our eminent violinist, has gone to Paris where he will pass the summer. He will have returned by September to resume his classes.

Wm. D. Armstrong, Alton's talented composer, was highly complimented by the press of that city for his splendid handling of the orchestra and chorus at the recent Washington Centennial Entertainment at Root's Opera House.

Soft Shell Crabs and Lobsters served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Patti and Freda Stone have returned from Canada and the States, looking the pictures of rosy health. They will take a pleasure trip of about six weeks.

A captivating number of the Stone-Kreiter Quartette's repertory is the "Swaunee Ribber,' which it sings with characteristic sentiment and effect.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from $150.00 to $300.00, according to grade.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from $1.50 to $8.00 per dozen, and life-size portraits from $5 to $1.00.

Mr. W M. Porteous was received with great enthusiasm at the Cairo Opera House, where he participated in a grand musical entertainment. His selections were the "Bedouin Love Song," Pinsuti, and "Storm Friend," by Roeckel. Society crowded the house to the doors, and the entire programme was of surpassing excellence. Mr. Porteous carried everything by storm, and the press allowed it had never heard his like before.

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SPECIAL NOTICE.

GENTLE READER, please do not ask us whether we will continue to publish as much music in each number of the REVIEW as we have in this and other numbers issued since January, 1889, and how we can do it! If you must, however, ask, permit us to say that every future number will contain equally as much music and some more than this issue contains. There will positively appear 300 numbers of music in the present volume, making each piece cost you but 1 cent, while its price in regular sheet form is from 35c to $1.50.

TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained **28** Studies, **8** Piano Solos, **1** Piano Duet, **3** Songs....	**38**	Pieces.
The February, **16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26**	"
The March, **14** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs...	**23**	"
The April, **12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25**	"
The May, **13** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs..	**22**	"
The June, **10** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**23**	"
And the July will contain **10** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs.....	**19**	"
Making a grand total in seven numbers of	**176**	Pieces.

The July issue will contain the following pieces:

PIANO SOLOS.

KOEHLER, LOUIS. Ten Studies. Op. 50. Book II.

BEETHOVEN, LOUIS van. Sonate Pathetique (1st Movement) Op. 13.

EILENBERG-KETTERER. First Heart Throbs. (Das erste Herz Klopfen.) (Gavotte.)

WAGNER-BENDEL. Siegismund's Love Song, (Siegismund's Liebeslied.) From Richard Wagner's Walküre.

RAVINA, HENRY. Fleecy Clouds, (Lämmerwelkchen, Klavierstück).

NEUSTEDT, CHARLES. Souvenier de Marie Therese, (Gavotte).

SIDUS, CARL. Fairy Tale. Rondo.

PIANO DUET.

SIDUS, CARL. William Tell. Fantasia on Themes from Rossini's Opera "William Tell."

SONGS.

KUECKEN, F. The Maid of Judah. Das Mädchen von Judah.

MEYER-HELMUND, ERIK. The Daily Question. (Du fragst mich täglich.)

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April, May and June numbers contained 167 pieces, and have them to subscribe.

THE JUCH-PEROTTI CONCERT.

Sig. Jules Perotti, the famous tenor of the Metropolitan Opera House, and Miss Emma Juch, the eminent soprano, who is a great favorite here, will appear together in a concert to be given at Music Hall on the evening of June 7. Sig. Perotti has created the most marked impression in New York, and the way he takes high C is astonishing to say the least. The entire second act of "Faust," and an attractive programme will be given by the company which includes Mme. Terese Herbert Foerster, dramatic prima donna soprano; Miss Helen Von Doenhoff, contralto and first-prize graduate of the Cincinnati Conservatory; Herr Emil Fischer, the famous basso of the Metropolitan Opera House Company; Sig Giuseppe Campanari, baritone; Mr. James H. Ricketson, tenor; Miss Adele Aus der Ohe, the celebrated pianist; Mr. Max Bendix, violin, soloist on that instrument in the Thomas Orchestra, and Mr. Victor Herbert, violoncello, also of the Thomas Orchestra. Mr. Carl Lorrahn, the distinguished director of the Handel & Haydn Society of Boston, will conduct the orchestra, consisting of forty skilled musicians, selected from the Philharmonic and Symphony Societies of New York and Boston.

All students and lovers of music should attend these concerts, they are of the greatest help to the former at the lowest cost and to the latter of the highest enjoyment.

Seats are to be had at Bollman Bros.

REVIEW OF CONCERTS.

During the past month Saint Louis has been unusually favored in regard to musical attractions. But among the large number of musical performances which have claimed the attention of our public, the rendition of six Wagnerian operas by the Metropolitan Opera Company, the Boston Symphony Orchestra Concerts and the pianoforte recitals of Dr. Louis Maas, deserve pre-eminence.

In the article in our last number, referring to the operatic festival, we mentioned that this would be a brill ant triumph. And we were not mistaken in our conjecture. The performances of the Niebelungen cyclus, "Die Meistersinger" and "Tannhauser," were all that could be desired. The artists had appeared in these operas frequently, and are recognized as being prominent among the greatest singers of the day. Madam Lillian Lehmann-Kalisch was a superb Brunnhilde, and her work was of the highest artistic character. The other ladies in the casts—Frau Meislinger, Pauline Kaschoska, Reil and Traubmann, were very satisfactory. Max Alavary's Siegfried was a magnificent performance, his singing and acting really electrified the public. His "Walter" in the "Meistersinger" also deserves the warmest praise. Herr Kalisch, Fischer, Beck, Weiss, Sedlmayer and Modlinger, proved themselves thorough artists. The scenery was generally excellent, and the stage management approached perfection under the skillful hands of M. Theodore Habelmann. Herr Seidl, the musical director, showed himself to be worthy of his great reputation. The splendid orchestra under his control, obeyed him perfectly, and he conducted the intricate works with a master-hand.

The operas were generally wiii attended, the audience at the "Meistersinger" really being the largest ever collected together in the Music Hall, except at the period of the Exposition. The impression made by Wagner's "music dramas" in St. Louis, is a profound one.

The complexities of the "Niebelungen" operas have not deterred the musical public from becoming sincere admirers of the deepest works of the great Bayreuth master. Should the Metropolitan Opera Company again visit us and render another series of Wagnerian operas, we are certain that the reception accorded them will be of the warmest nature.

Immediately following upon the Metropolitan Company came Mr. William Gericke and his magnificent orchestra. It was imagined that the purses of the St. Louisans would be so depleted, and their mental faculties so severely taxed, that Mr. Gericke and his musicians would meet with but a sorry reception. But the case was quite contrary. The audiences at both of the concerts were large and enthusiastic. Such absolutely ideal orchestra playing is rarely met with. The clear phrasing, unity of shading, delicate pianissimos, perfection of intonation, all were above criticism. Mr. Gericke's reading of the various works rendered showed remarkable musicianship and fidelity to the conception of the composers. He will soon resign his position as director of this orchestra, which will be the occasion for genuine regret. An equally satisfactory leader will be hard to find.

Dr. Maas' piano recitals occurred in the first part of the month and were much appreciated, despite many counter attractions. Dr Maas' interpretations are always musicianly and intelligent, and although he was suffering severely from illness, he played with an astonishing technique.

His programmes were quite varied and included many selections from "Kunkel's Royal Edition," of which the principal were: Chopin, Nocturne, F sharp, Op. 15, No. 2. Ballade, A flat, Op. 47, Grand Polonaise, A flat, Op. 53; Schubert-Liszt, Auf dem Wasser zu singen; Schumann, Romanza, F sharp; Liszt, Venezia i Napoli (Canzonette and Tarantella); Searlatti, Sonato, A major (in one movement); Wagner-Brazin, Feuer-Zauber (Magic Fire Scene).

He was assisted on this occasion by a magnificent Miller Grand Piano from the warerooms of J. A. Kieselhorst, No. 1111 Olive Street, the western agent of this justly celebrated make.

Dr. Maas is a great favorite in St. Louis and his visits are always welcome.

The Olympia Quartette Club, consisting of Miss Nellie Haynes, Miss Cora Boucher, Messrs. C. A. Metcalf, G. H. Bahrenburg, G. A. Kissel and H. F. Niedringhaus, furnished the music at the Millers' Excursion. The male quartette furnished several selections on the way down and on the grounds. On the return trip the programme was as follows: 1. "Medley," by the Olympia Male Quartette, which had been sung several times during the day, being the favorite. 2. Soprano Solo, "Love's Old Sweet Song," Miss Nellie Haynes. 3. Tenor Solo, "Loving Heart," Mr. C. A. Metcalf. 4. Selections from "Emmett," Mr. Chas. E. Blume. 5. Mixed Quartette. "'Tis Morn," Olympia Mixed Quartette. 6. Alto Solo, "Time and Tide," Miss Cora Boucher. 7. Sextette from "Lucia," Olympia Quartette Club, G. A. Kissel, Accom. and Director.

Mrs Broaddus' Musicale—Mrs. Dr. Broaddus, assisted by a number of society ladies and gentlemen, gave a most delightful musicale in the ladies ordinary of the Lindell Hotel. A choice programme was presented, each number being heartily encored. In addition to the soloists, Mrs. Broaddus was assisted by a well-trained chorus of the following ladies and gentlemen: Misses Joy, Webb, Sharp, Brookmire, Hill, Swanzey, Hubbard, Ziebold, Shorb, Nast, Boker, Haldeman, Garneau, Lewis, Gili, Mahan, Messrs. White, Nahm, Swift, Peacock and Doan. A male quartette composed of Messrs. Doan, White, Swift and Nahm, opened the exercises with "O, Wert Though the Cauld Blast," Next followed the "Angel Serenade," by Braza, with harp, violin and piano, by Miss Mary Hill, Mrs. Broaddus and Sig. Parisa. The next piece, a trio, "Break, Break, Break, O Sea!" was received with great applause. Mr. Howard Benoist, accompanied by his sister, Mrs. Farris, gave a flute selection which was a delightful treat. Miss Mohan next followed with a piano recital, Beethoven's "Moonlight Sonata." Miss Virginia Joy, a pretty society belle, sang with piquant style, "Zozo Moquet." Miss Clemence Garneau sang with good effect a gavottee, "Mignon," and was followed by Mr. Doan, in "Oh, Para Died in Terra." Miss Ziebold sang an "Air and Variations," by Proch. The first part of the programme was closed with a full chorus, "By Babylon's Wave."

Part second followed. Female quartette, Misses Joy, Swanzey, Levis and Gill; "Jewel Song," Faust, Miss Hill; "Souvenirs de Hayden," violin, Sig. Parisa. "In de Ferne," (with violin obligato), Mrs. Kauffman and Sig. Parisa; Male quartette, "Good Night," Messrs. Doan, White, Swift and Nahm; "Ave Maria." Gounod, with violin and piano, by Mrs. Broaddus. The evening's entertainment was closed by "Boatman's Goodnight," and a "Waltz Song," by the full chorus.

After the concert the young ladies who participated and a number of their friends were entertained by Mrs. Broaddus, who had refreshments served in one of the private parlors of the hotel.

The Self-Improvement Musicale was entertained by Mrs. C. Illsley and Mrs. Angell at the Illsley country place, corner of Taylor and Ashland avenues. The following programme was rendered: Piano solo, Mrs. Stewart; vocal solo, Miss Maude Pannell; recitation, "Tom Has Come Home," Mrs. Cannon; violin solo, from "William Tell," Miss Fanny Stickney, accompanied by Mrs. Balmer; vocal solo, "In Vain." by Mr. Yost; whistling solo, Mr. Poepping; waltz, piano solo, Miss Mary Angell; quartette, "The Bridegroom," Mrs. Frank Pond, Miss Pannell, Mrs. Ilgenfritz and Mrs. Illsley; violin solo, Miss Fannie Stickney, with piano accompaniment by Miss Jackson; vocal solo, "La Favorita," Miss C. Hauk; "Recollections of Celebrated Composers," Mrs. Balmer; "Lift Thine Eyes," by the three little Misses Smith, grand-daughters of Mrs. Balmer; violin, "Massaniello," Mr. Leichtenberg, accompanied by Mrs. Balmer; alto solo, Miss Aubertin; quartette song, Miss Pannell, Mrs. Pond, Mrs. Ilgenfritz and Mrs. C. Illsley, and Mr. Poepping, by request, closed the programme with two bright whistling selections.

One of the features of the Washington Centennial Anniversary was the entertainment given at the Liederkranz Hall, by the Clinton School. It was under the management of Mr. Murphy, the principal. This school, in Mr. Murphy's hands, has made the most pronounced success, and proves that a man of sterling merit and energy is its principal. The hall was crowded to the doors with friends and parents of the pupils—full of deep interest and fondest hopes. The programme was admirably selected and brought out the participants in a most gratifying manner. Among the finest of the twenty numbers rendered, were "The Forty two States," under the able direction of Mrs. Ella Brockman; "The Children of the Regiment," under the direction of Miss Gertrude Crocker, the tableau of Nations constituting the third part, and a piano solo. "A la Valse," Bohm, (Kunkel's Royal Edition), by Elia Heynen. This charming little Miss was a complete surprise to every one, not alone in her really refined selection, but in her *naive* and delicate performance of it. Every note was beautifully distinct and every chord struck with an exquisite wrist movement, so that many involuntary exclamations of praise and inquiry escaped the listeners.

COMING SUMMER ATTRACTION.

Our wideawake Manager Mills has come to our rescue for the summer, and promises a fine attraction in Music Hall—the "Faust, Jr." Opera Co., under the management of Mr. C. S. Baker of Chicago. It numbers sixty fine people, all the artists being very efficient and clever. The opera, "Le Petit Faust," is very pretty, and abounds in spectacular effects, and is sure to please lovers of light opera. The spacious halls and naves will be pleasant and cool—Manager Mills having arranged to that effect—while the sight will be enhanced with beautiful plants and flowers. Refreshments will be served between the acts at popular prices.

CITY NOTES.

Mr. Charles Kunkel and Mr. E. R. Kroeger will give another of their magnificent recitals for two pianos sometime in June; this will be a treat few cities afford and the public here should not miss it.

Branch 167 C. K. of A. gave an entertainment at the Holy Name Hall, Water Tower. It was a pleasant surprise to the friends of the Branch who had built high expectations on the programme, and found every expectation met. Miss Katie Smith deserves special mention, her solo, "Out on the Deep," revealed a splendid voice and scholarly execution.

Mail your cabinet photo to Genelli, 923 Olive St., St. Louis, and get 100 stamp photos or 24 minette size for $1.00. Cabinet will be returned with small ones in a few days unsoiled.

Wm. F. Decker, of the well-known firm of Decker Brothers, paid a short visit to St. Louis and reported the sales of the Decker Brothers' piano as surpassing all anticipations. Mr. Decker reflected the good looks and prosperity of the favorite.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

At the concert given by the Olympian Quartette, Misses Clara Huffnagle, Celia Callahan, Rosa Woerthlein and Emma Cohn played Zampa, overture for two pianos. They acquitted themselves very creditably indeed, to the pride of their teacher, Miss Carrie Vollmar. Misses Huffnagle and Vollmar rendered Herz' Rondo, for two pianos, in capital style. Miss Julia Vollmar sang the scene and aria from Freischuetz, and had to yield the delighted audience a triple encore.

The closing entertainment of the One O'Clock Club, which took place in the grand parlors of the Southern Hotel, was a very pleasant affair. The participants in the elaborate programme, as well as the audience, were all in full evening dress, making a brilliant mise-en-scene. The programme of music and recitation was very choice, the contributors, all of them, being artists of well-known merit.

The North St Louis Bundeschor, under the direction of J. J. Voellmecke, gave a very successful concert on the 12th ult., at Trenton Turner Hall. The programme was well selected, and rendered in a thoroughly efficient and enjoyable manner. 'Love's Rejoicing," Waltz, by Dr. Engelbert Voerster, was one of the best received numbers on the programme. It takes a high rank among waltzes, and did credit to the singers.

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Three or four years ago was taken with Lameness in hip; was in bed part of time; tried several doctors without benefit; was cured by three or four application of St. Jacobs Oil. WM. HARPER.

Always There. Palmyra, Mich., May 19, '88.
Have used St. Jacobs Oil for lameness with best results; have handled it for twelve years; always in stock. S. P. WHITMARSH, Druggist.

Swellings. Little Chute, Wis. May 21, 1888.
Suffered three years with swellings from impure blood; cured by external use of St. Jacobs Oil. No return in five years. ARNOLD VON HANDEL.

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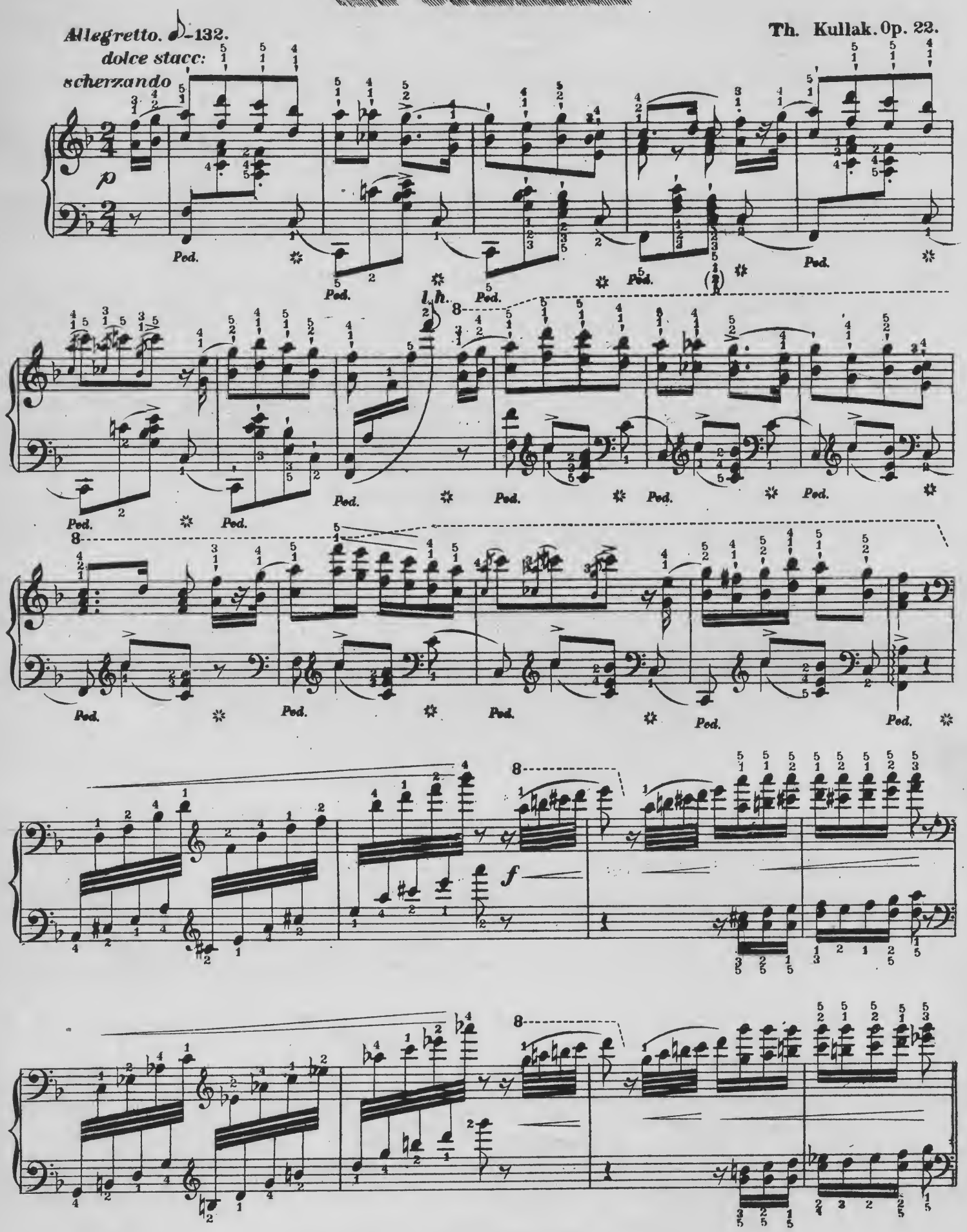
LA GAZELLE.

Allegretto. ♪=132.

dolce stacc:

scherzando

Th. Kullak. Op. 22.



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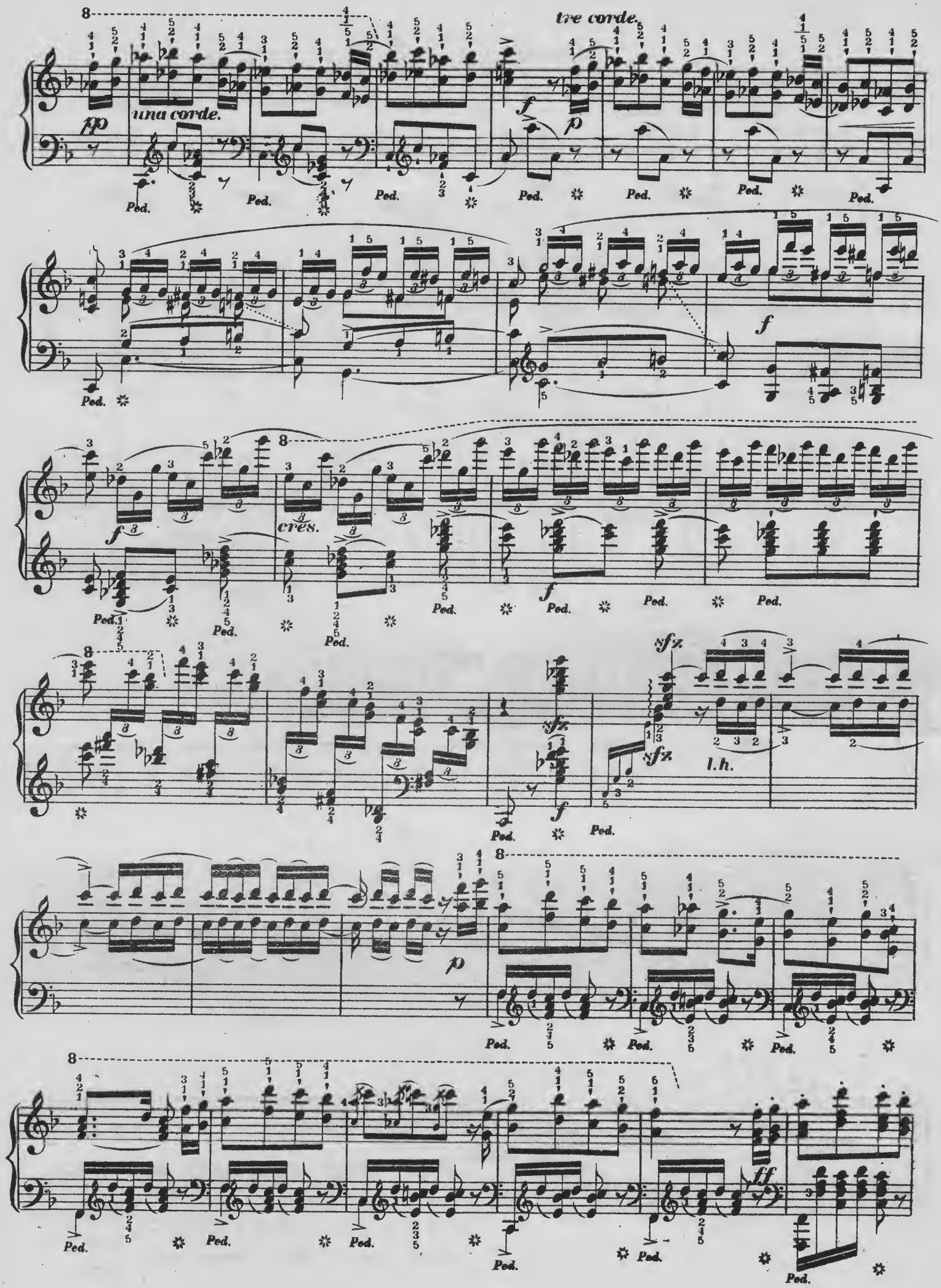
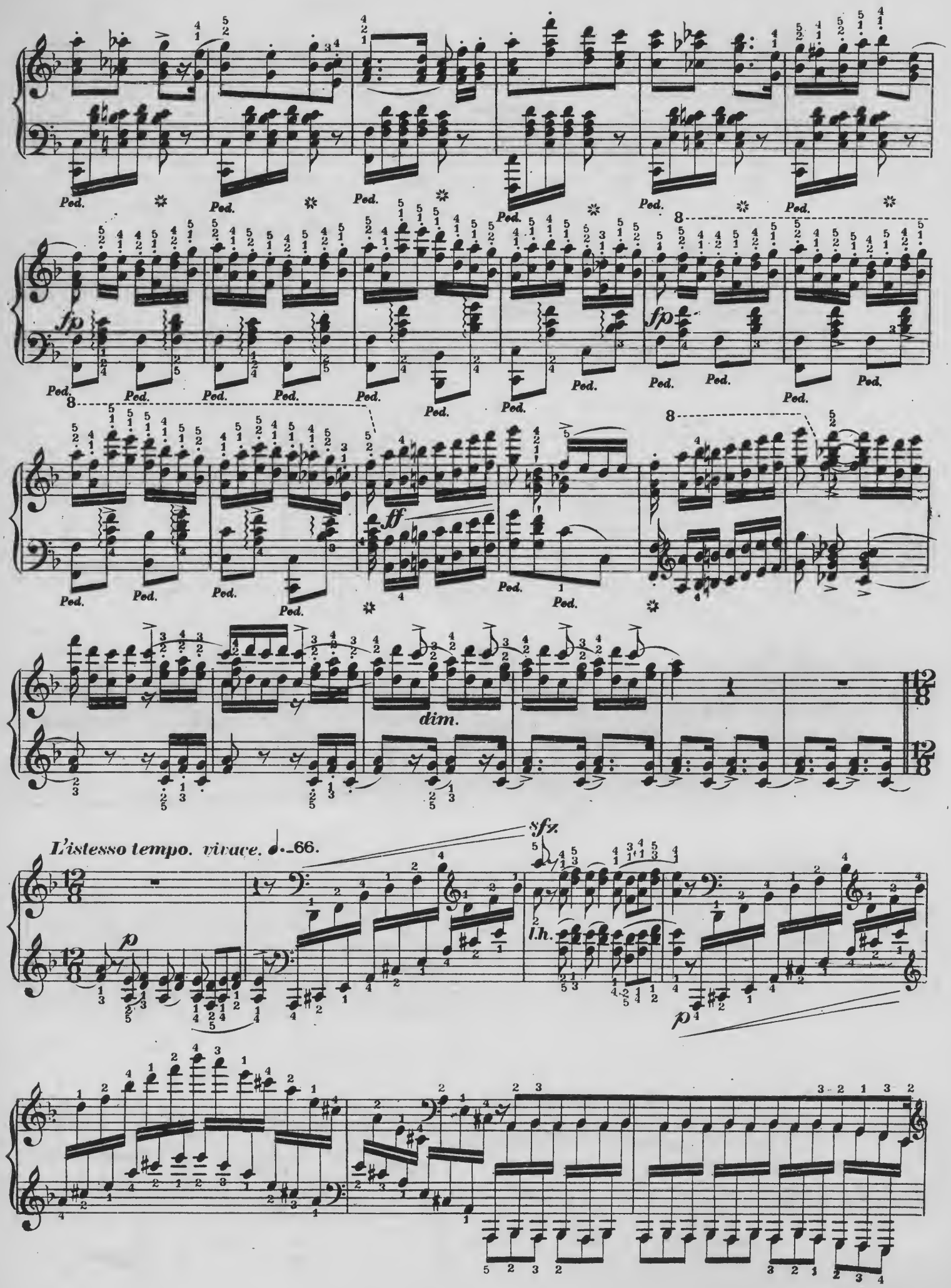


tre corde.
una corde.
pp
f
p
Ped.
cres.
sfz
l.h.
ff


Ped.
fp
ff
dim.
L'istesso tempo. vivace. ♩.=66.
sfz
p
l.h.

f or

sfz

sempre f

un poco rit.

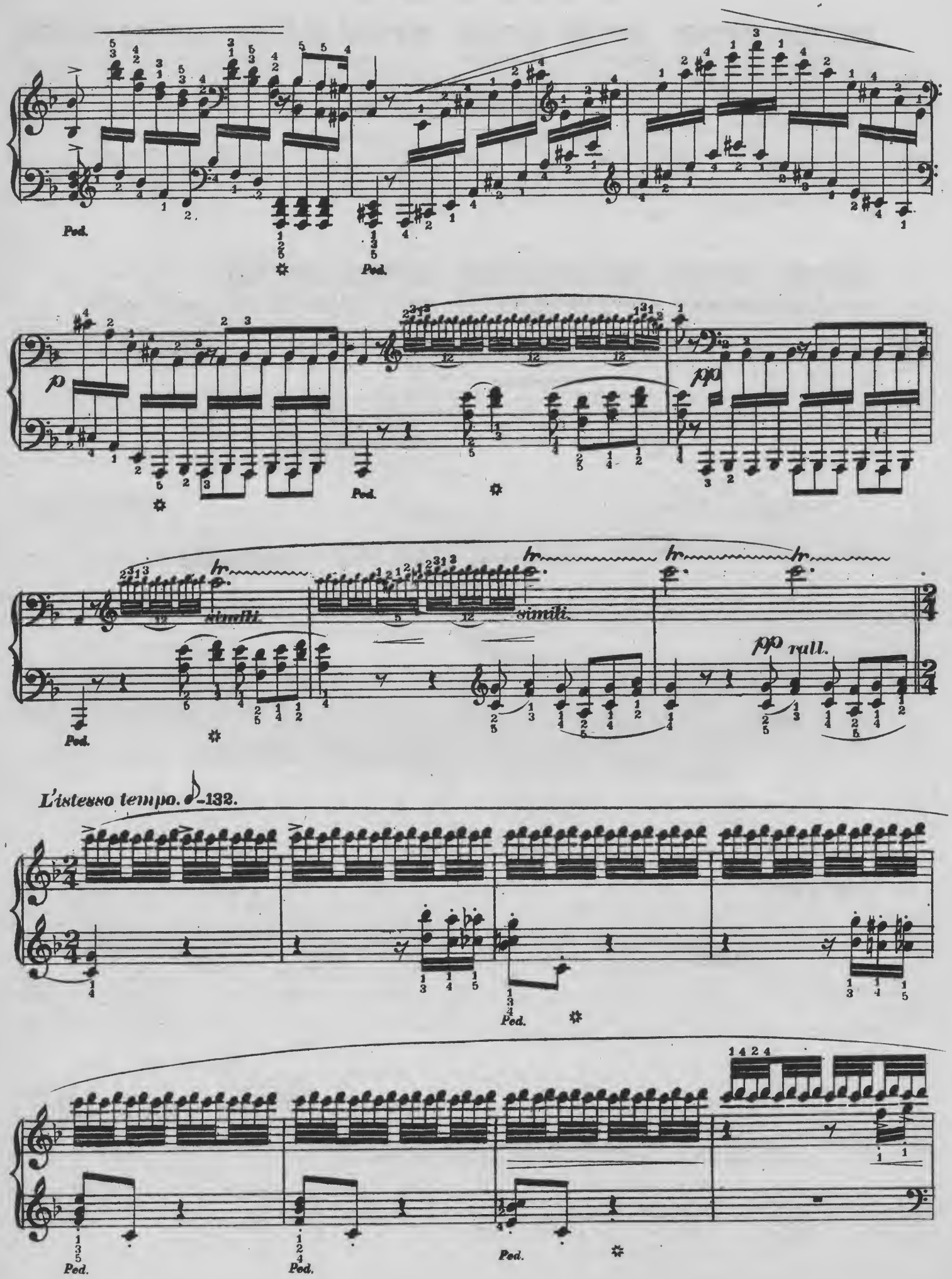
sfz

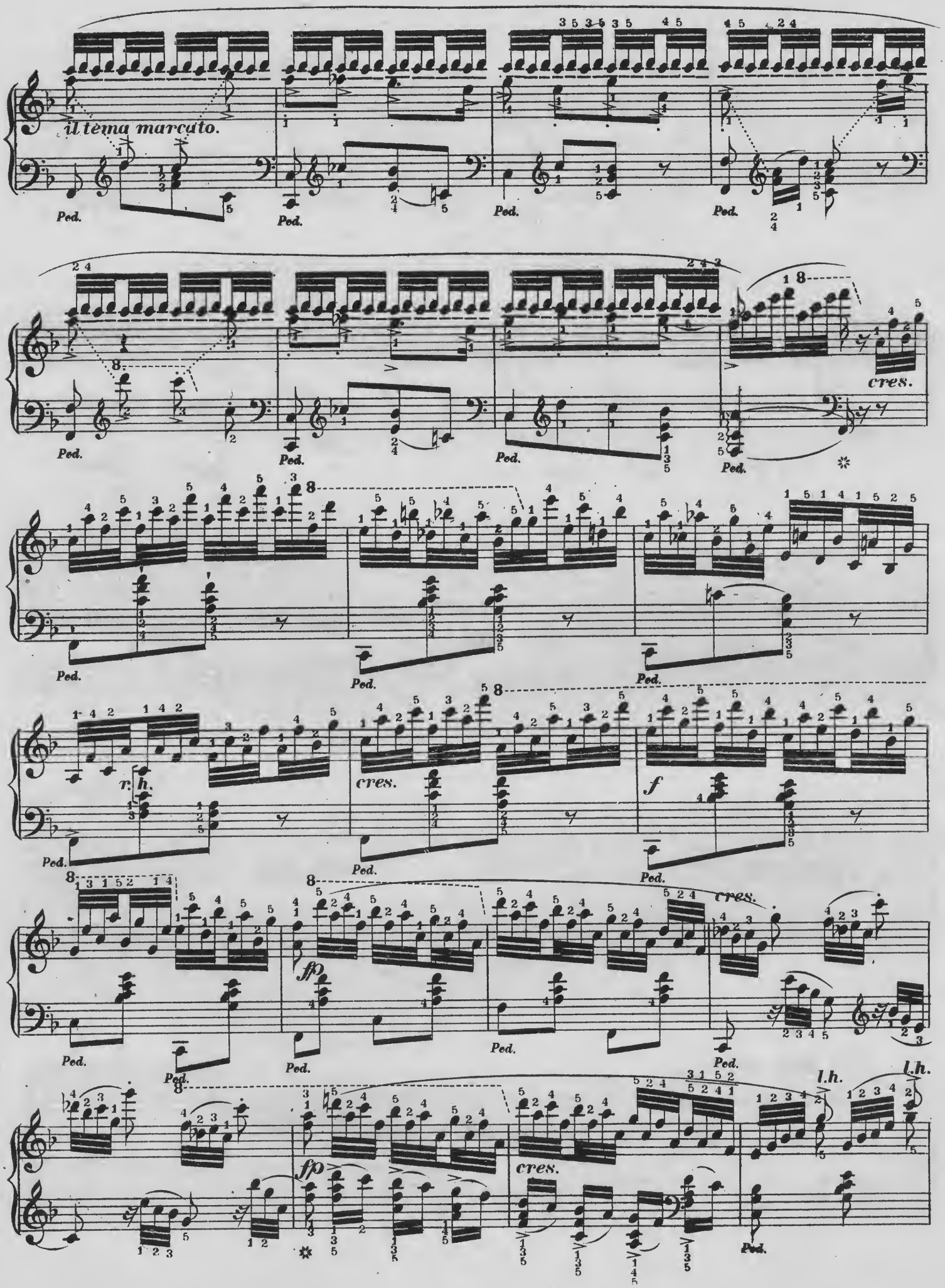
sfz

ff

8

Ped.


Ped.
p
pp
simili.
pp rall.
L'istesso tempo. ♪=132.


il tema marcato.
Ped.
cres.
r. h.
f
fp
l.h.

l.h

l.h

8

f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff

Con Brio.

f

Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped.

ff

Ped.

8

sfz.

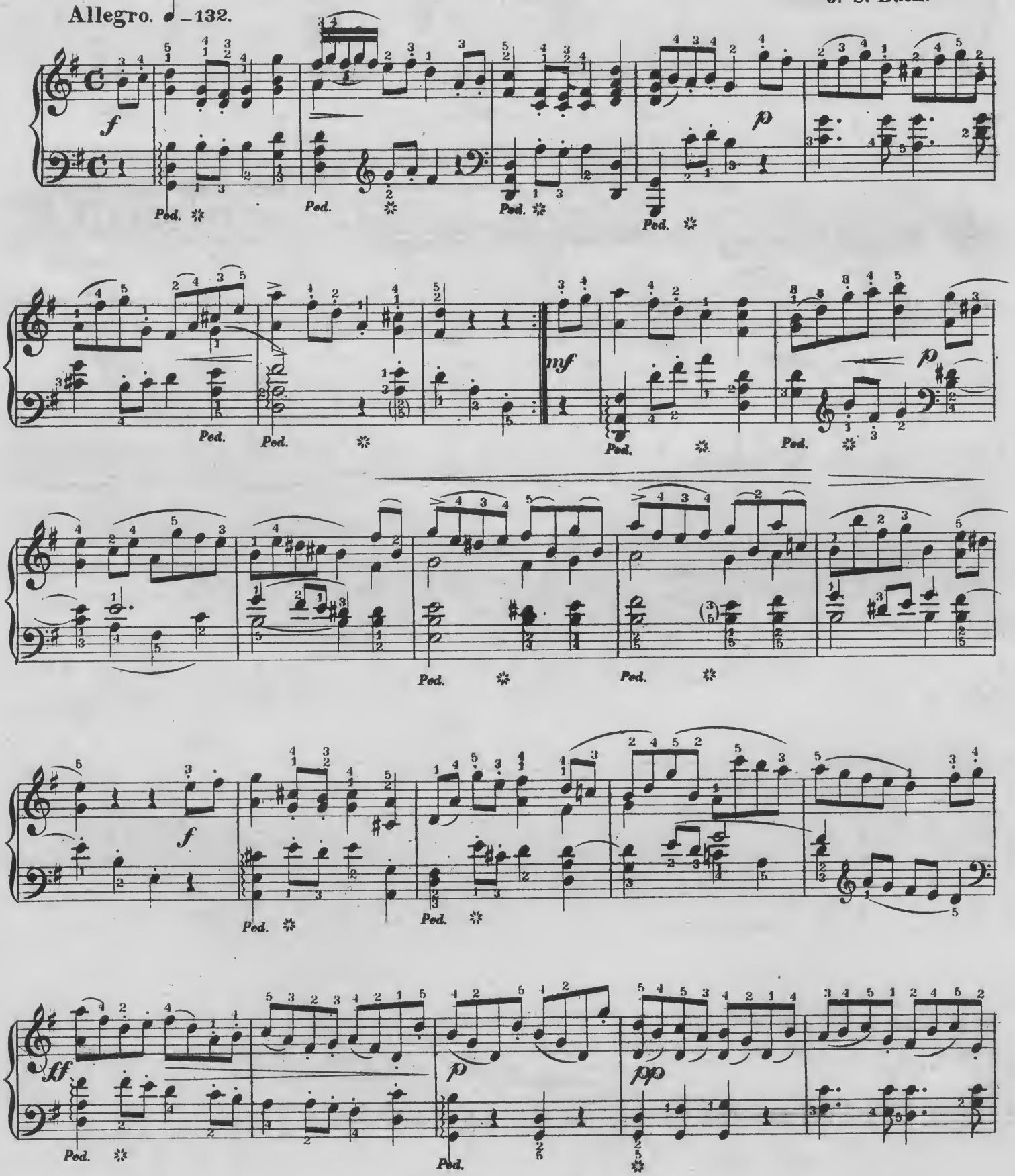
8

sfz

LOURE.

J. S. Bach.

Allegro. ♩ = 132.



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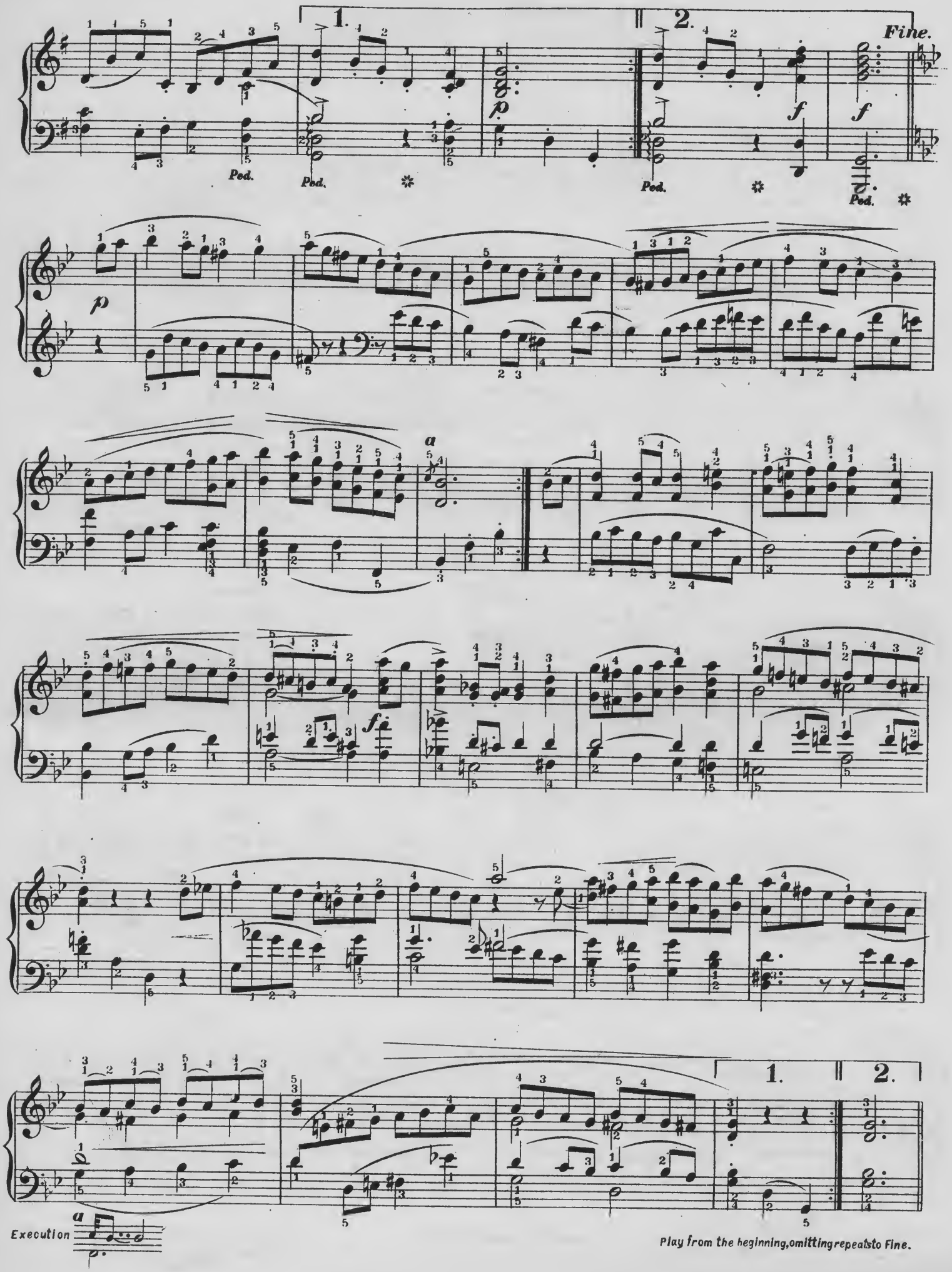

Play from the beginning, omitting repeats to Fine.

MOMENT MUSICAL.

Philipp Scharwenka.

Allegretto con grazia. ♩ = 120.

a

p *leguto.*

b

poco a poco accel.

riten.

a tempo.

p

f ben marcato.

un poco riten.

mf

a tempo.

p dolce.

a

or thus.

b

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Ped. ✲ *Ped.* ✲ *f*

calando.

rit. e dim. *a tempo.* *pp*

Ped. ✲

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

riten. e dim. *a tempo.* *p* *tranquillo.*

Ped. *Ped.* ✲ *f*

più calando. *pp molto riten.* *ppp*

Ped. ✲

MENUET.

Allegretto. ♩ = 138.

J. J. Paderewski Op. 14. No 1.

non legato.

mp

a

b

p

Ped.

1.

2.

f

mf

ff

Execution

or thus:

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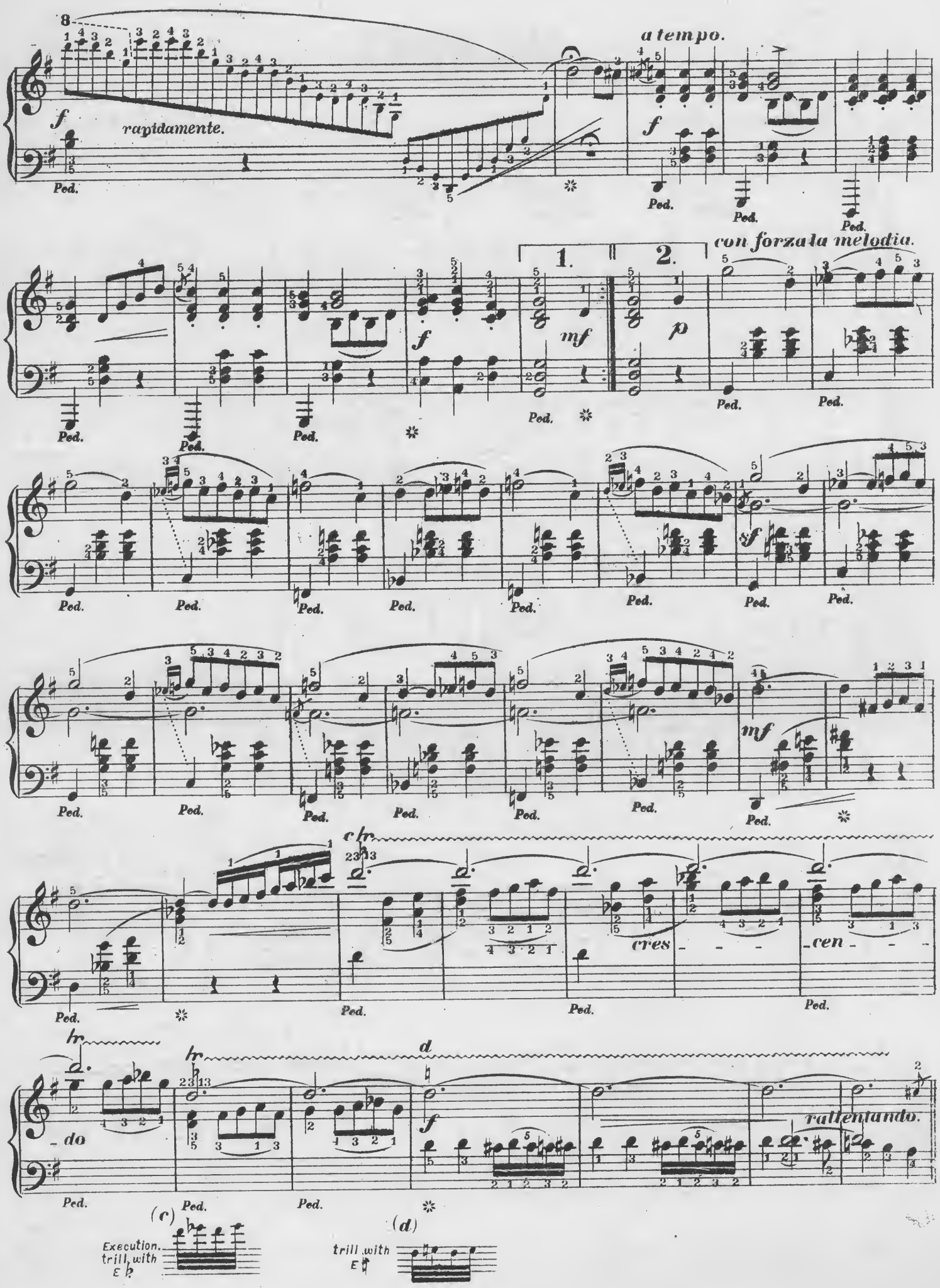

rapidamente.
a tempo.
con forza la melodia.
1.
2.
cres
cen
do
rallentando.
Ped.
(c)
Execution. trill with E♭
(d)
trill with E♮

a tempo.

pp

Ped. Ped. Ped. Ped. Ped.

mf

cres.

Ped. Ped. Ped. Ped.

f

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

f

rapidamente.

Ped.

a tempo.

f

Ped.

Ped. Ped. Ped. Ped. Ped.

CODA.

Vivo.

f

p

accel.

Ped. Ped. Ped. Ped.

f

Ped. Ped.

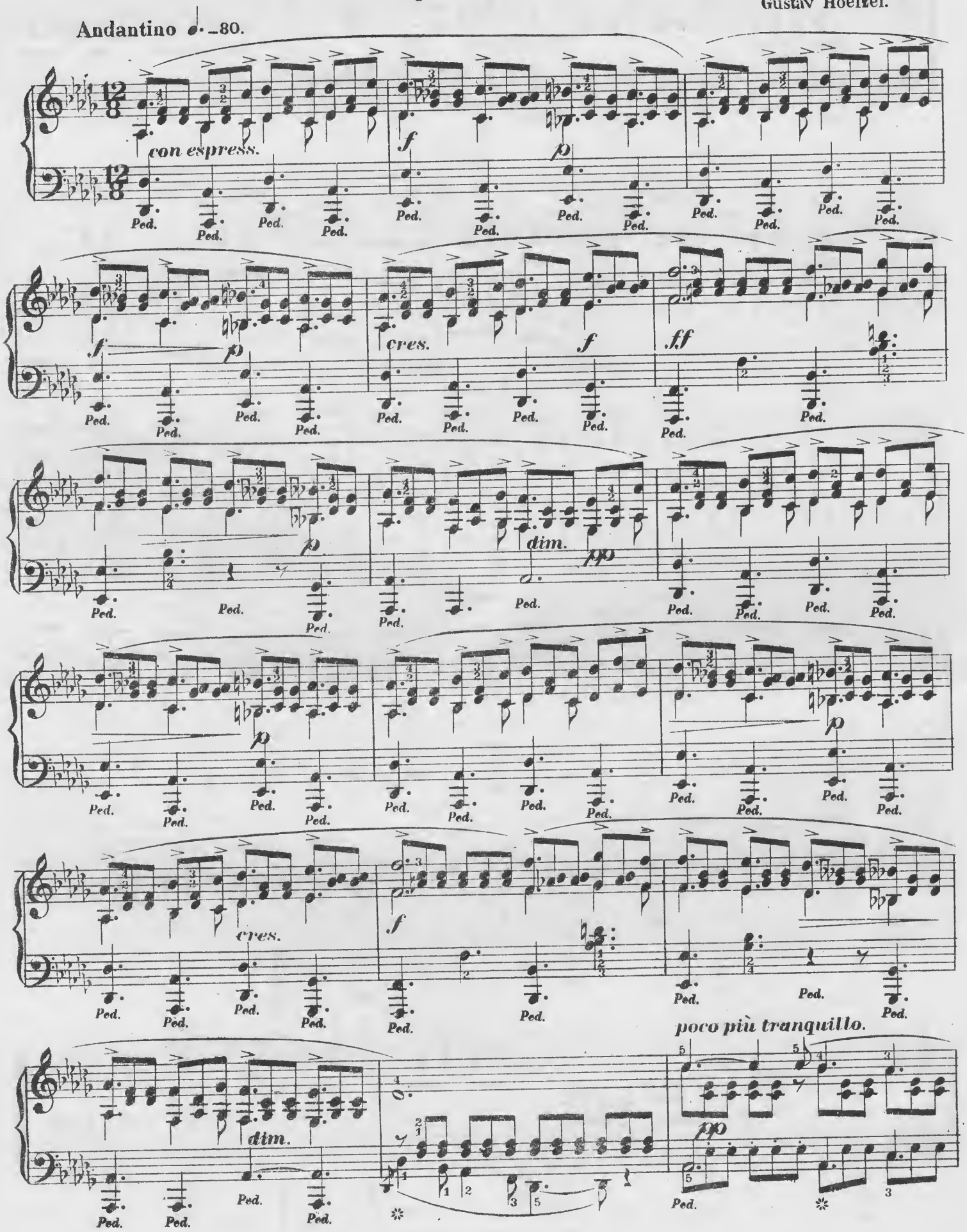
l. h.

mf *p*

HOPE.

Song without Words.

Gustav Hoelzel.



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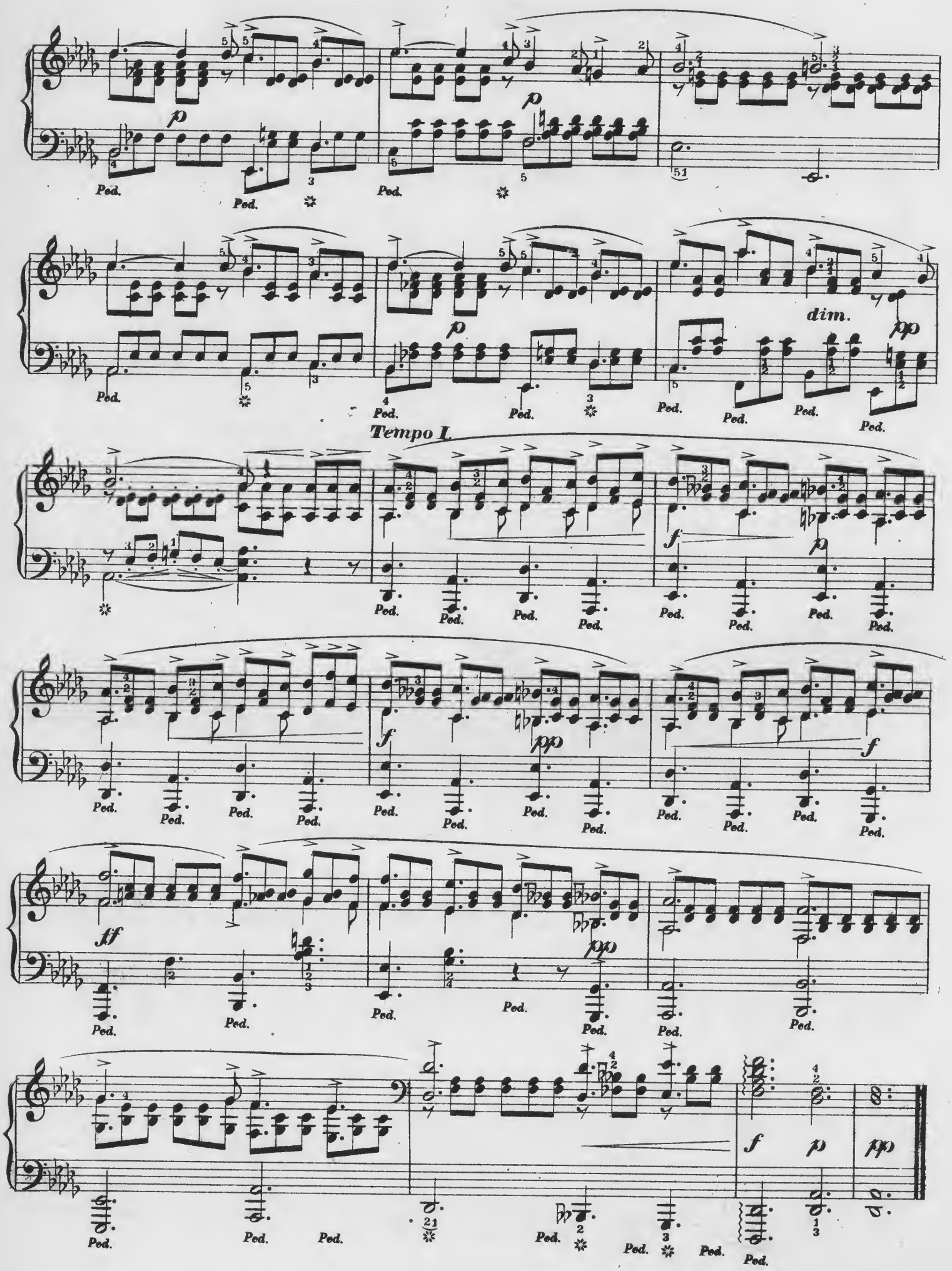
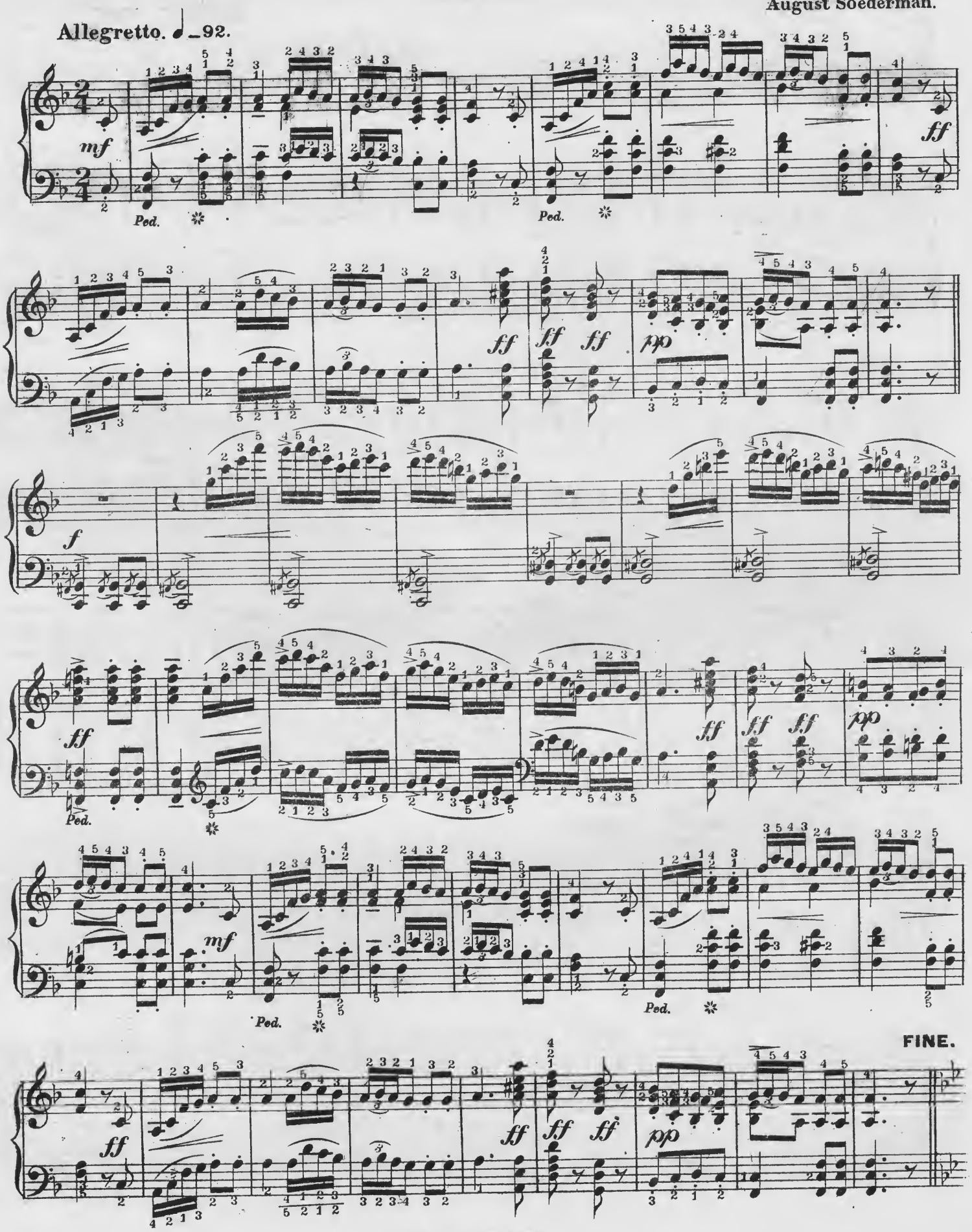

Tempo I.
dim.

SWEDISH WEDDING.

MARCH.

August Soederman.



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TRIO.

p *p* *dolce.*

f *p*

ff *marcato.* *ff*

p

ff marcato. *pp*

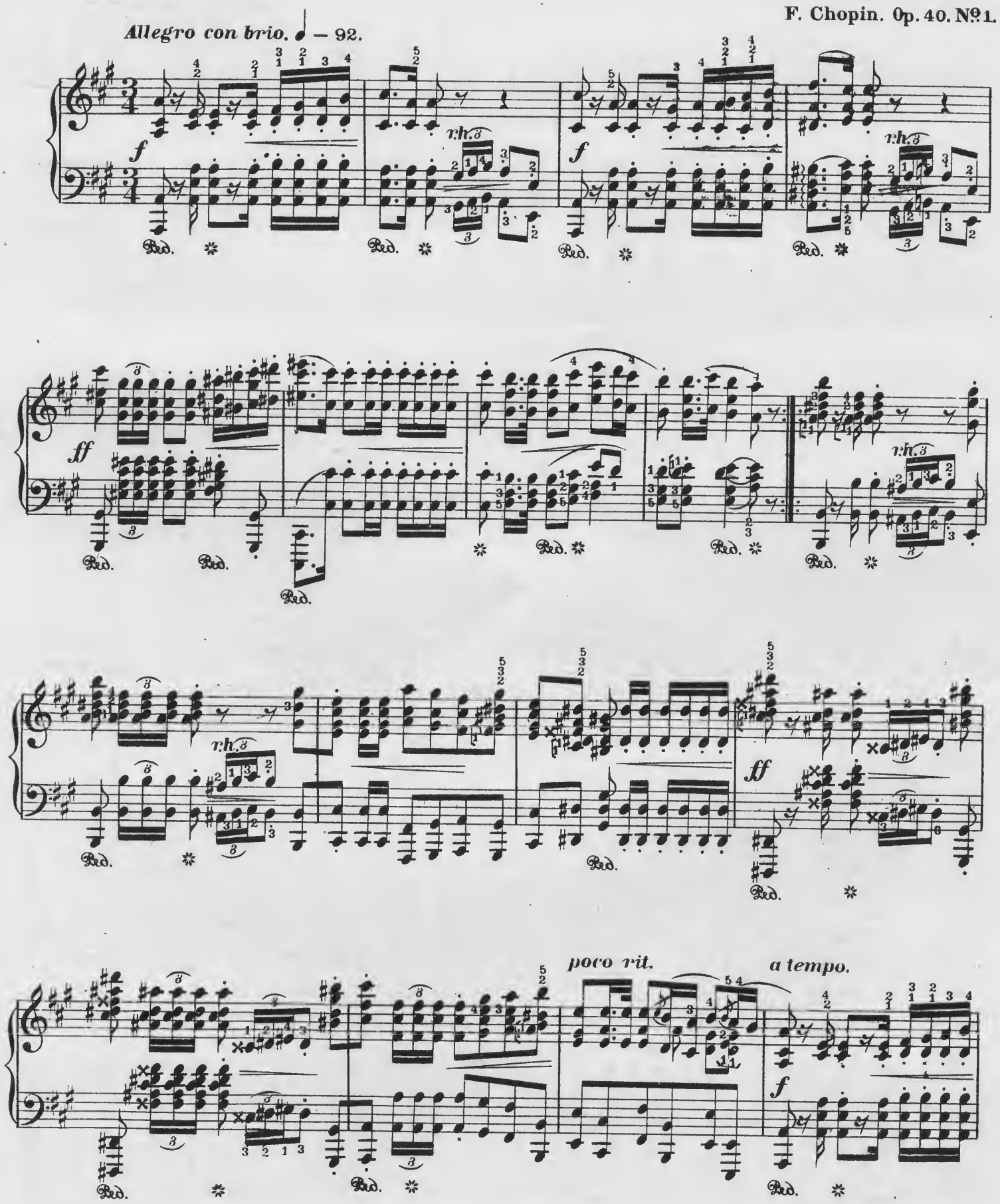
pp

Repeat from the beginning to Fine.

POLONAISE.

F. Chopin. Op. 40. No 1.

Allegro con brio. ♩ = 92.



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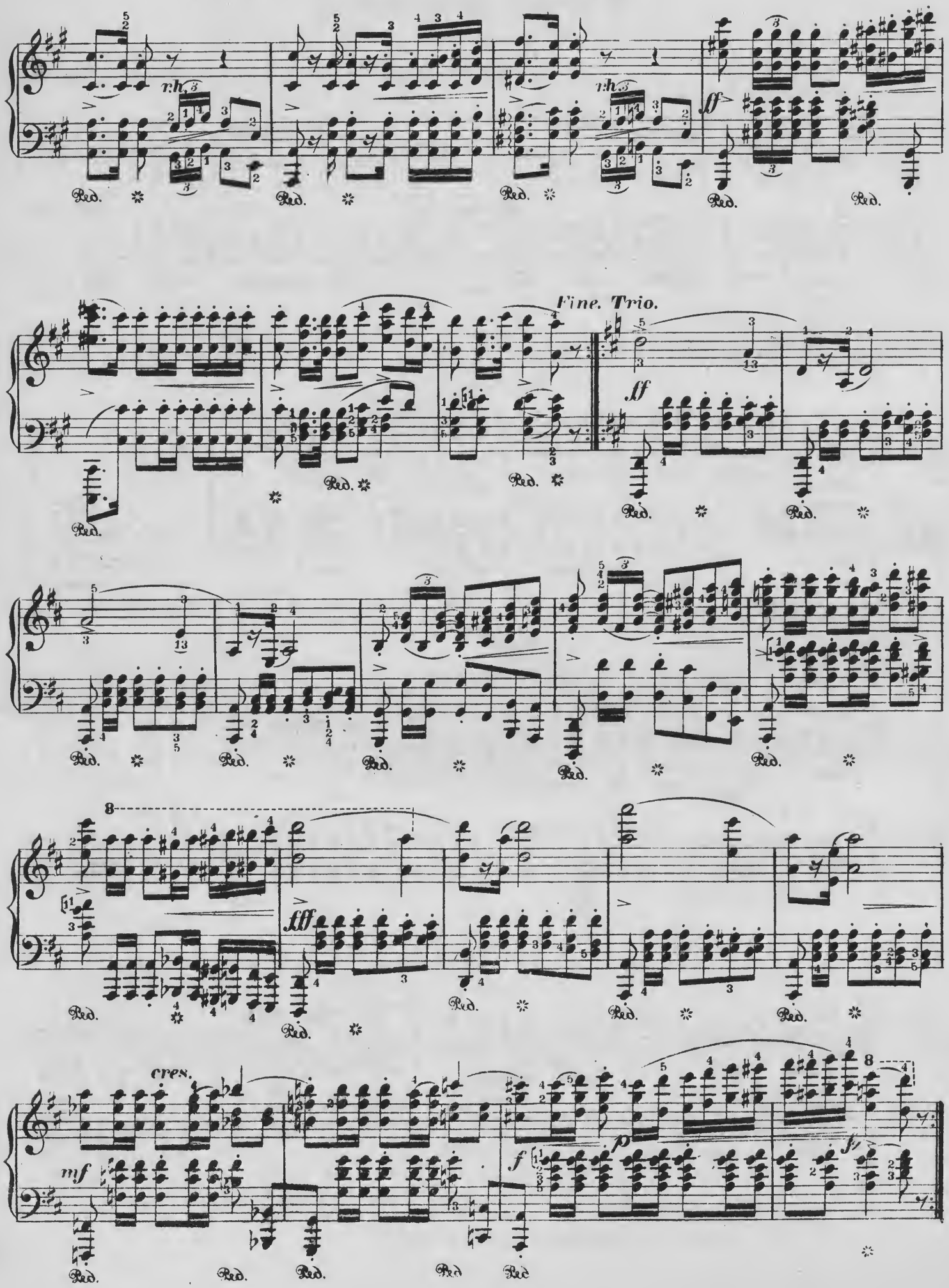
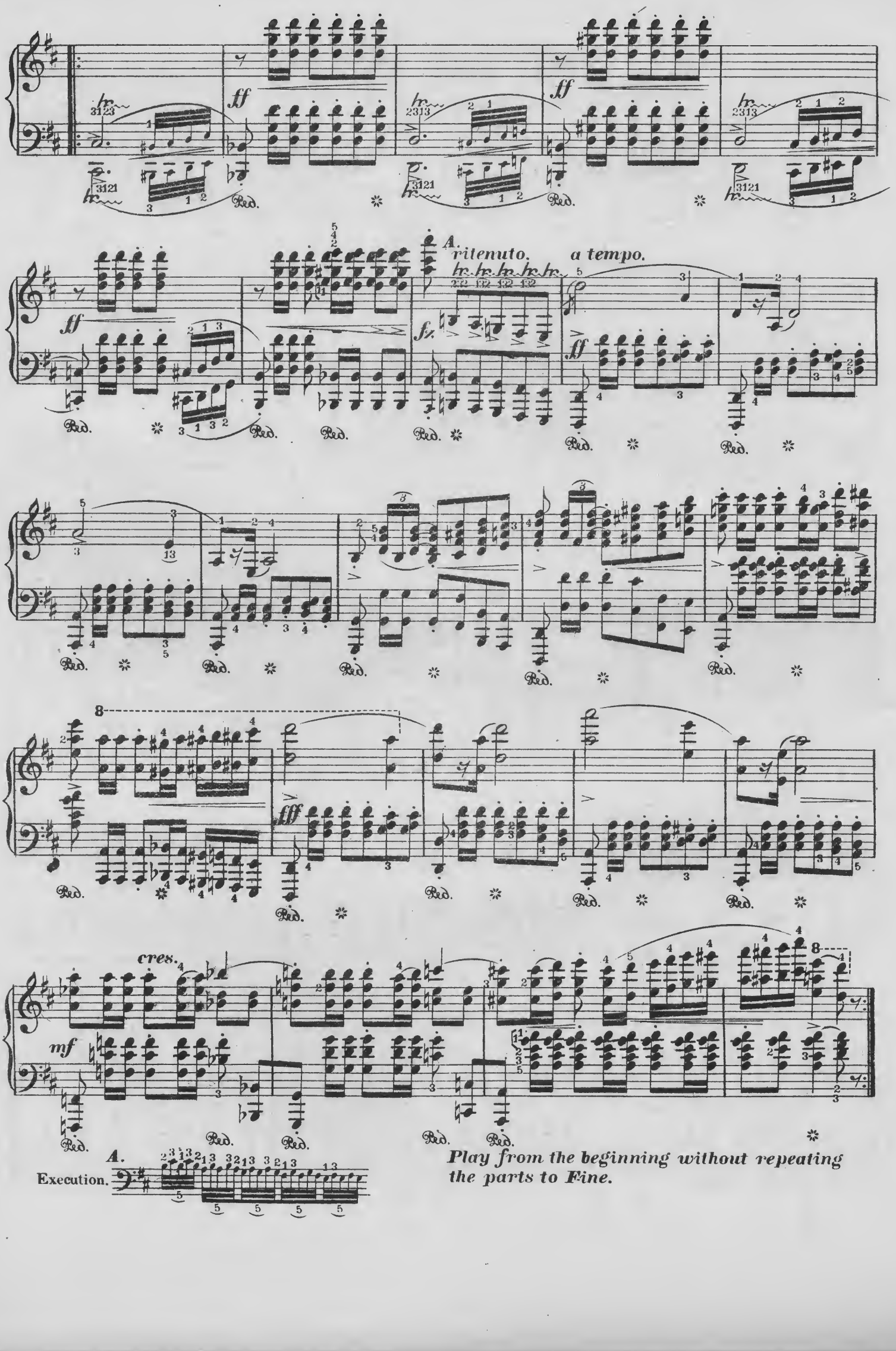

r.h.
ff
Fine. Trio.
fff
cres.
mf
f
p



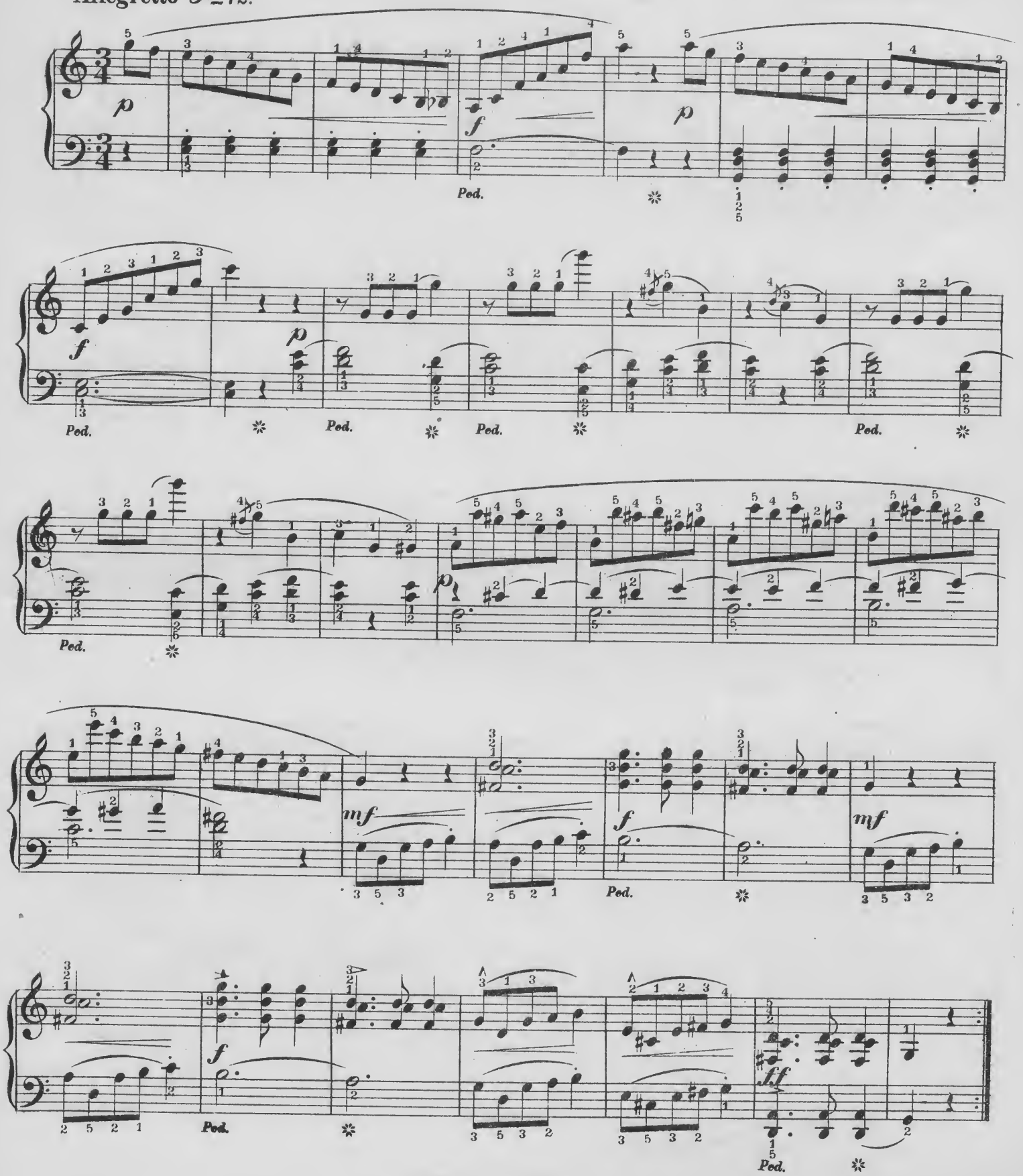
Play from the beginning without repeating the parts to Fine.

BUNTES LEBEN.

(GAY LIFE.)

Allegretto ♩.=72.

F. Spindler. Op. 300.



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f *ff* *f* *ff*

Ped. Ped. Ped. Ped. Ped.

pp

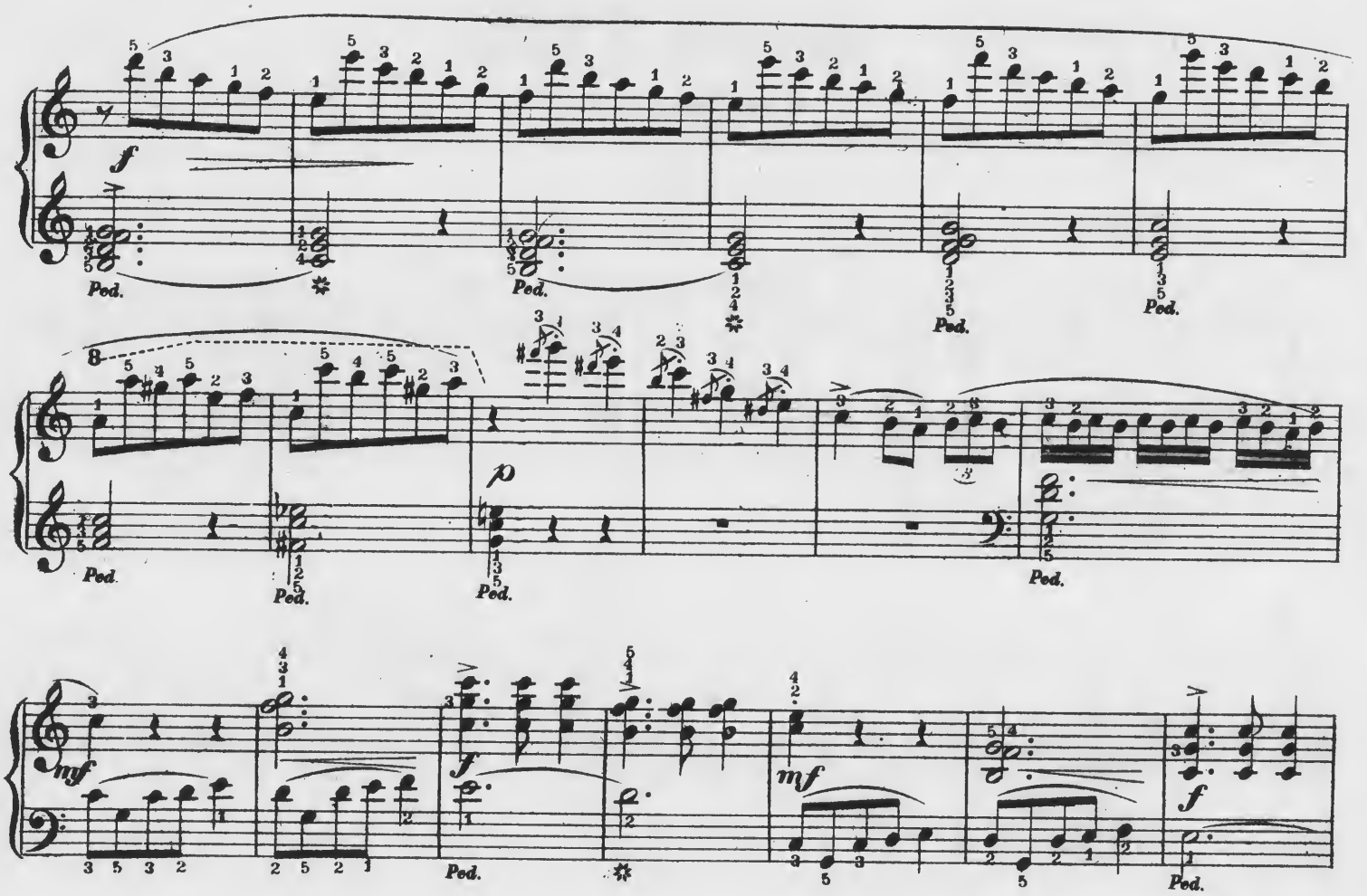
Ped. Ped.

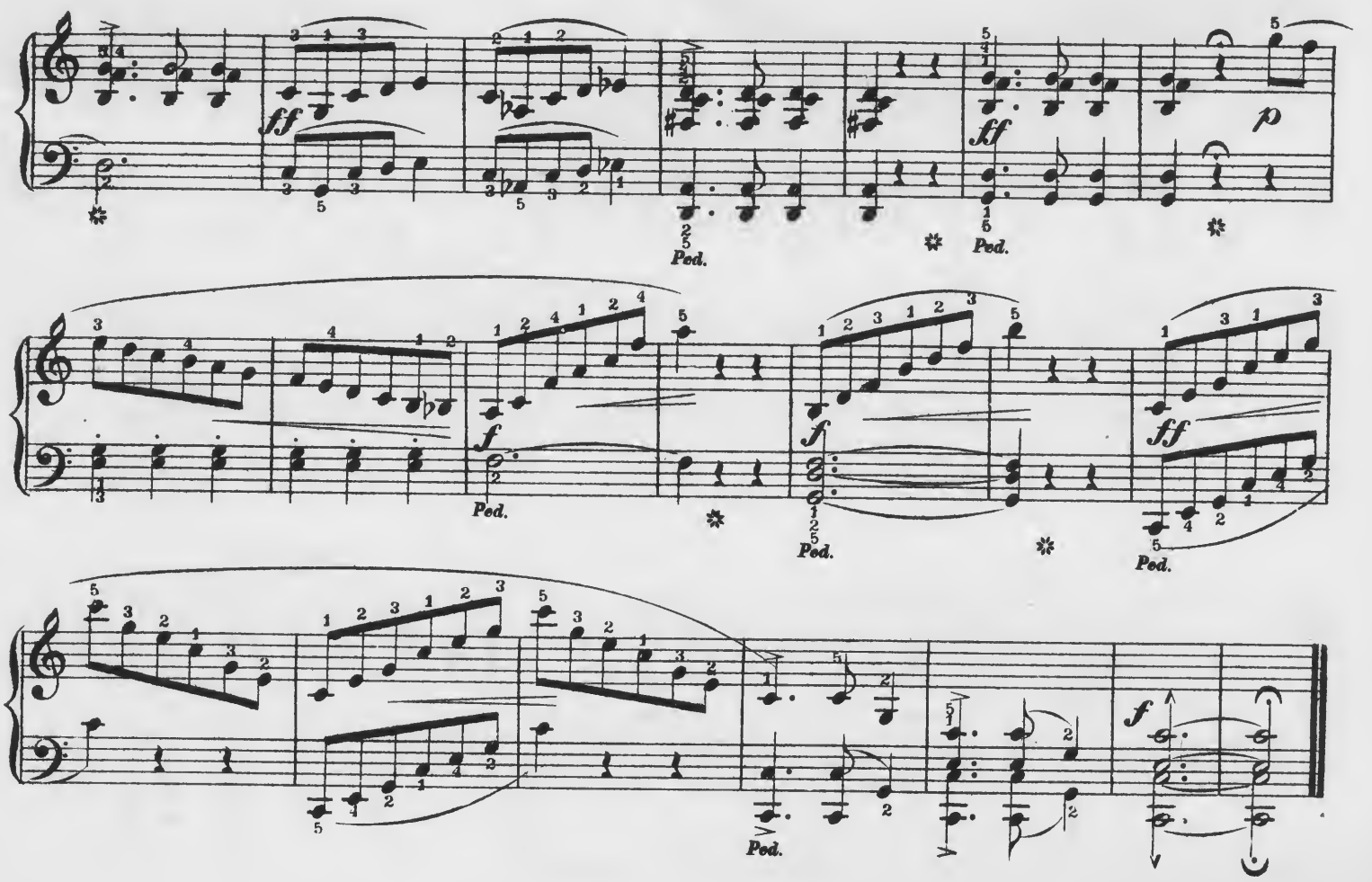
p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *p* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.


f
Ped.
p
mf
f
Ped.
mf
f
Ped.


ff
Ped.
ff
p
f
Ped.
f
Ped.
ff
Ped.
f
Ped.
f

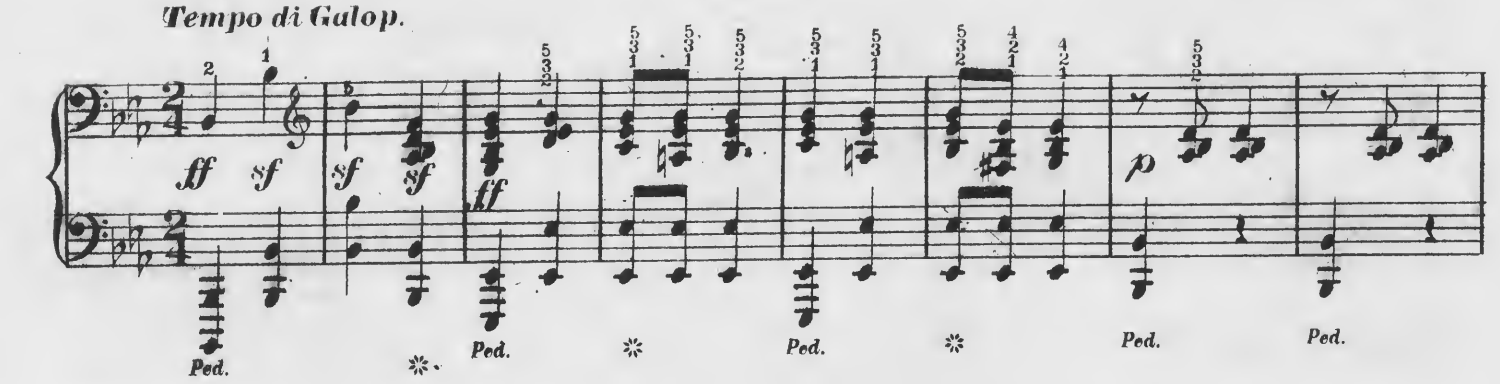
MAZEPPA.

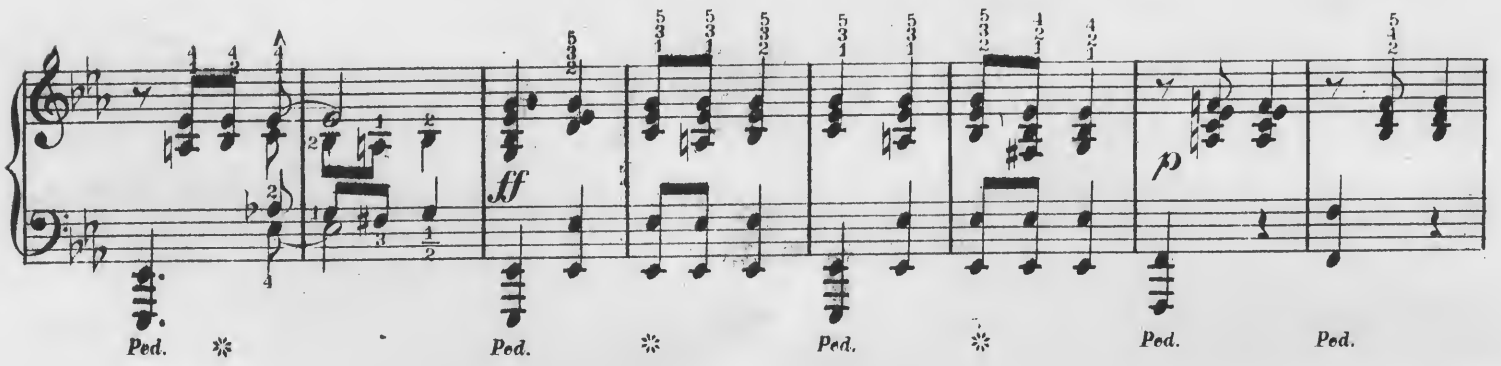
Galop de Concert.

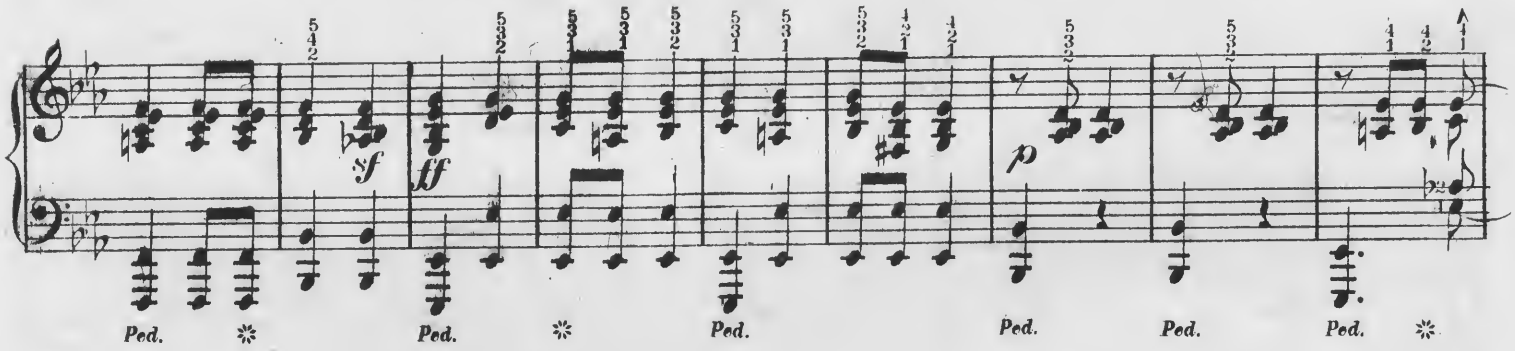
A. Strelezki.

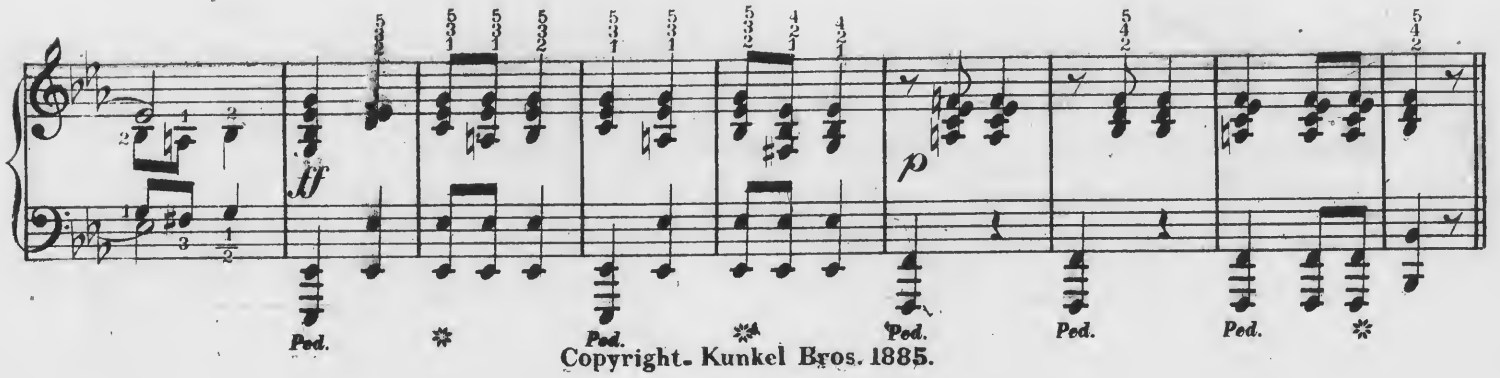
Secondo.

Tempo di Galop.









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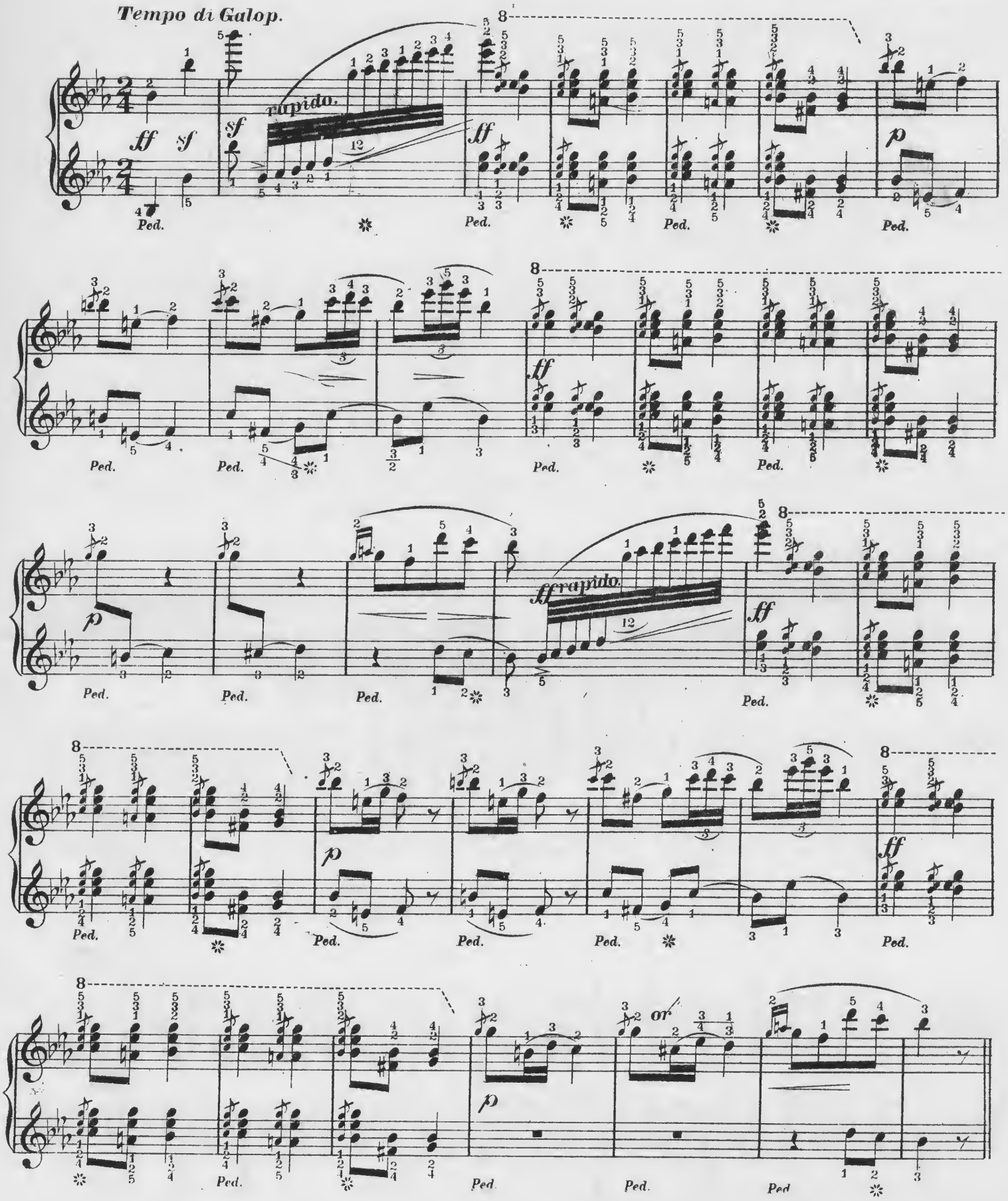
MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.



Secondo.

p

Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲

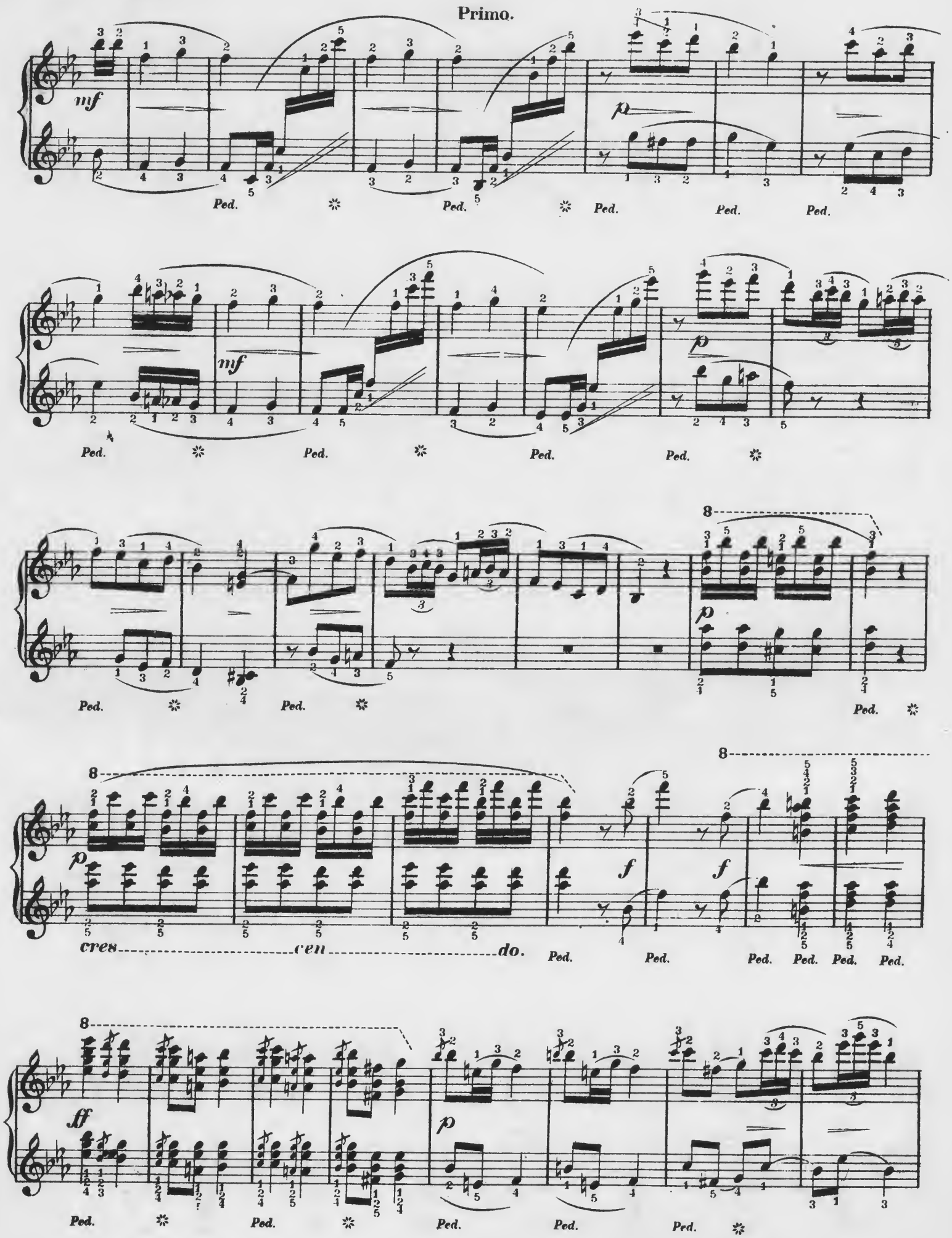
Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲

f *f* *p*

Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. Ped. Ped.

ff *p*

Ped. ✲ Ped. ✲ Ped. Ped. Ped. ✲


Primo.
mf
p
Ped.
cres
cen
do.
f
ff

Secondo.

ff

Ped. ✲ Ped. ✲ Ped. Ped. Ped.

f *sf*

Poco piu lento.

p tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

Ped. Ped. Ped. Ped. Ped. ✲ Ped. ✲

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *f* *sf*

Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Primo.

8 8

mf *sf*

Ped. Ped. Ped. Ped. Ped. Ped.

Poco piu lento. *Cantabile.*

tranquillo.

secondo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

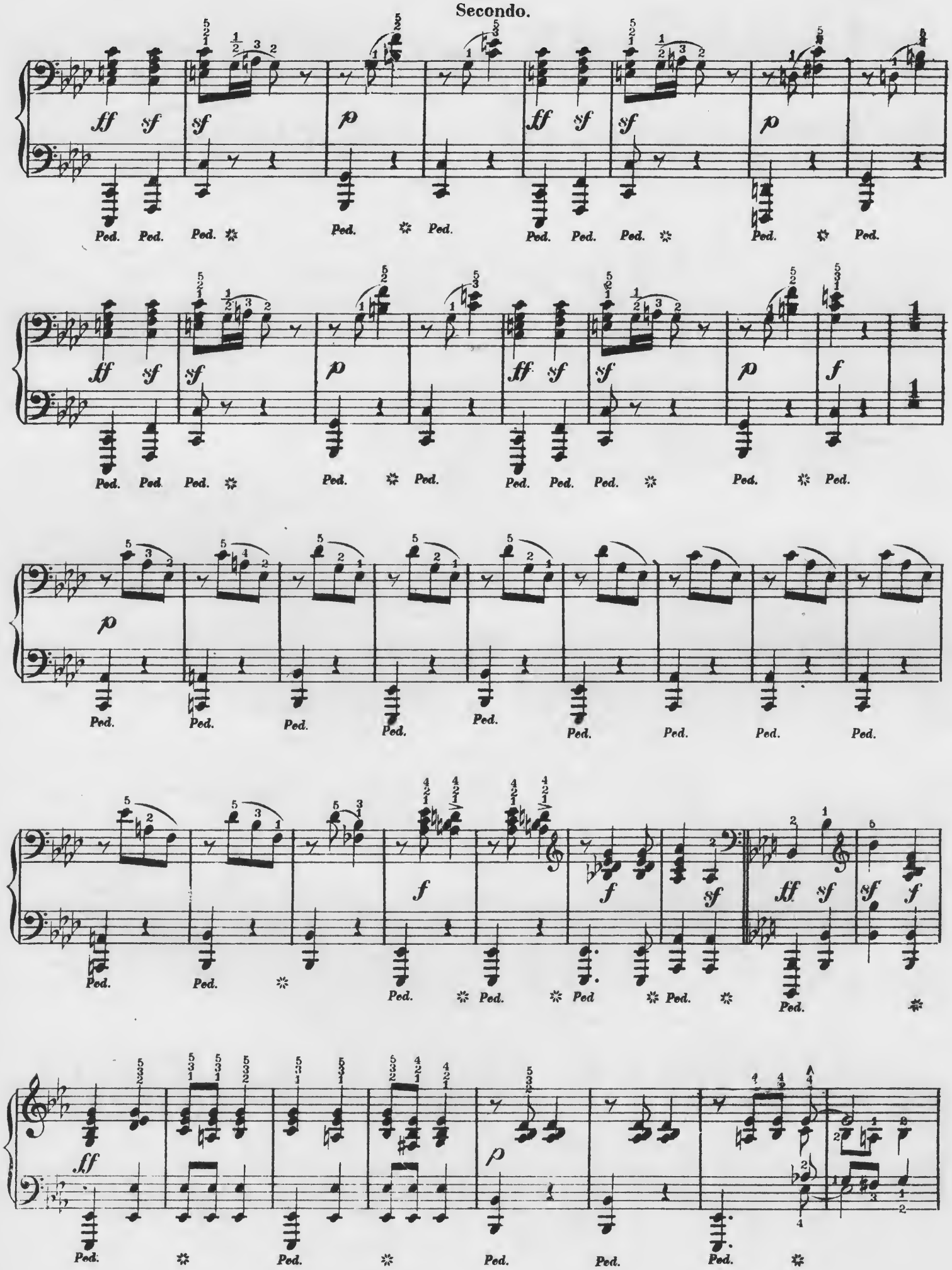
or

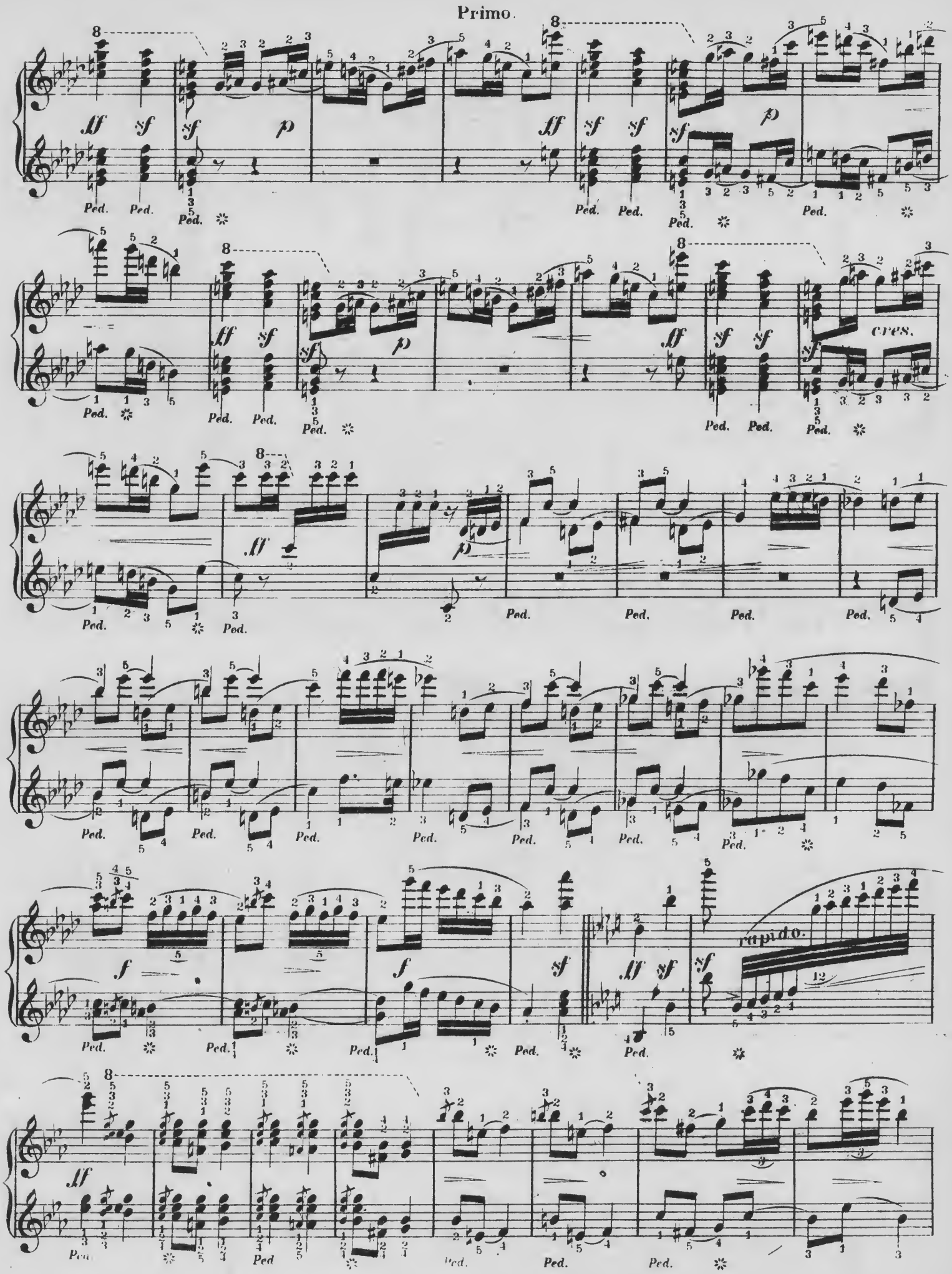
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *sf*

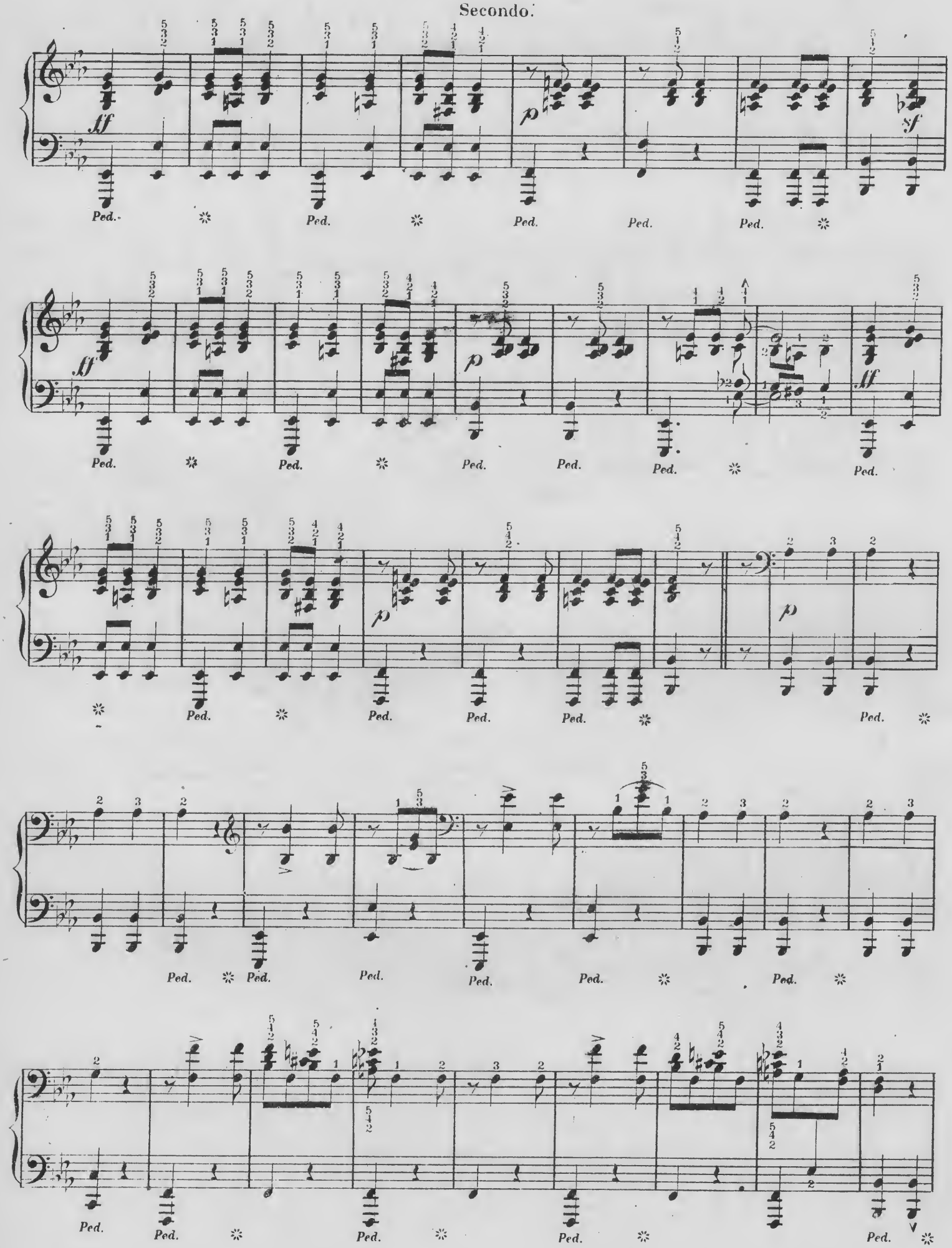
Ped. Ped. Ped. Ped. Ped. Ped.

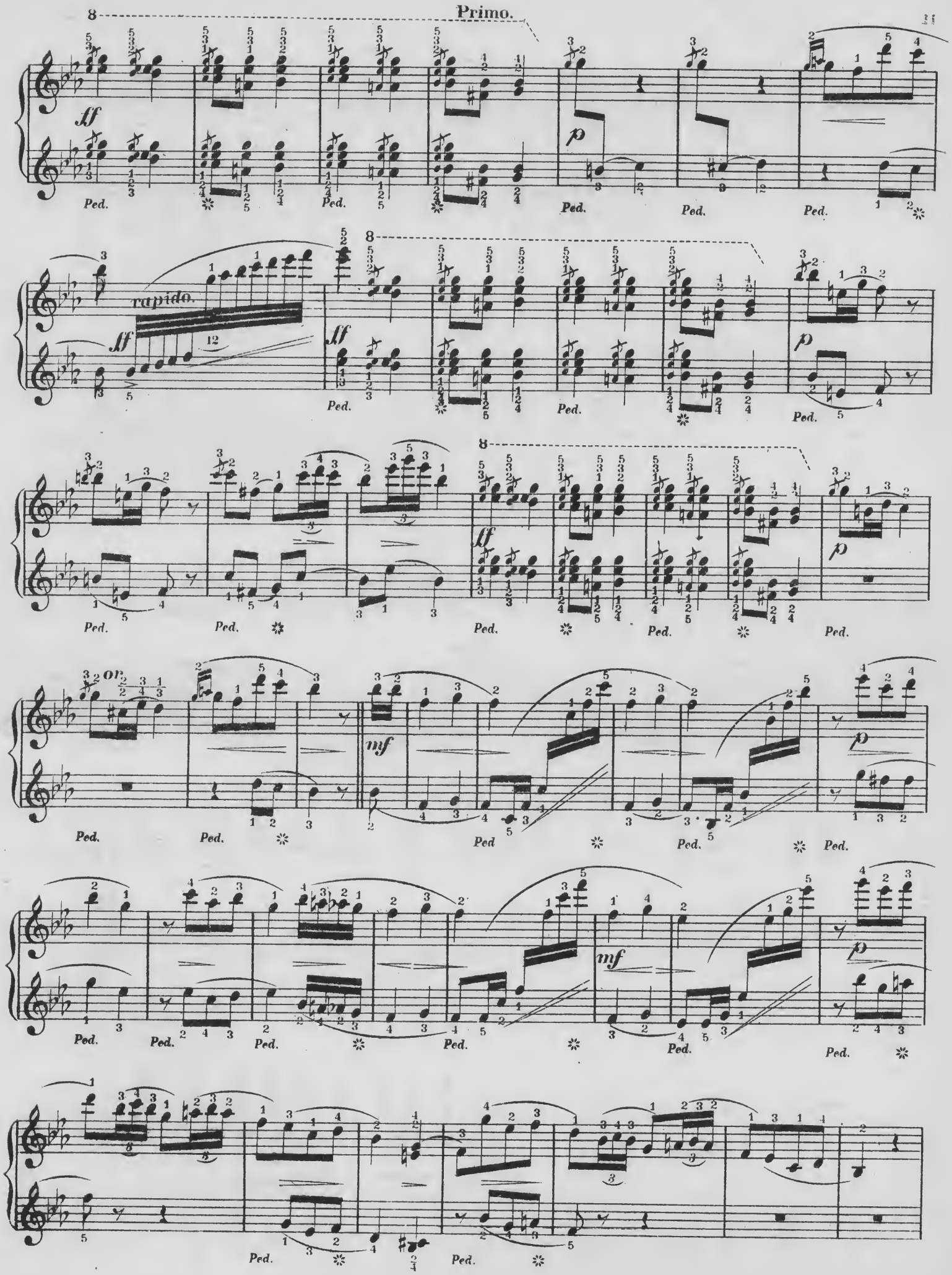
Secondo.



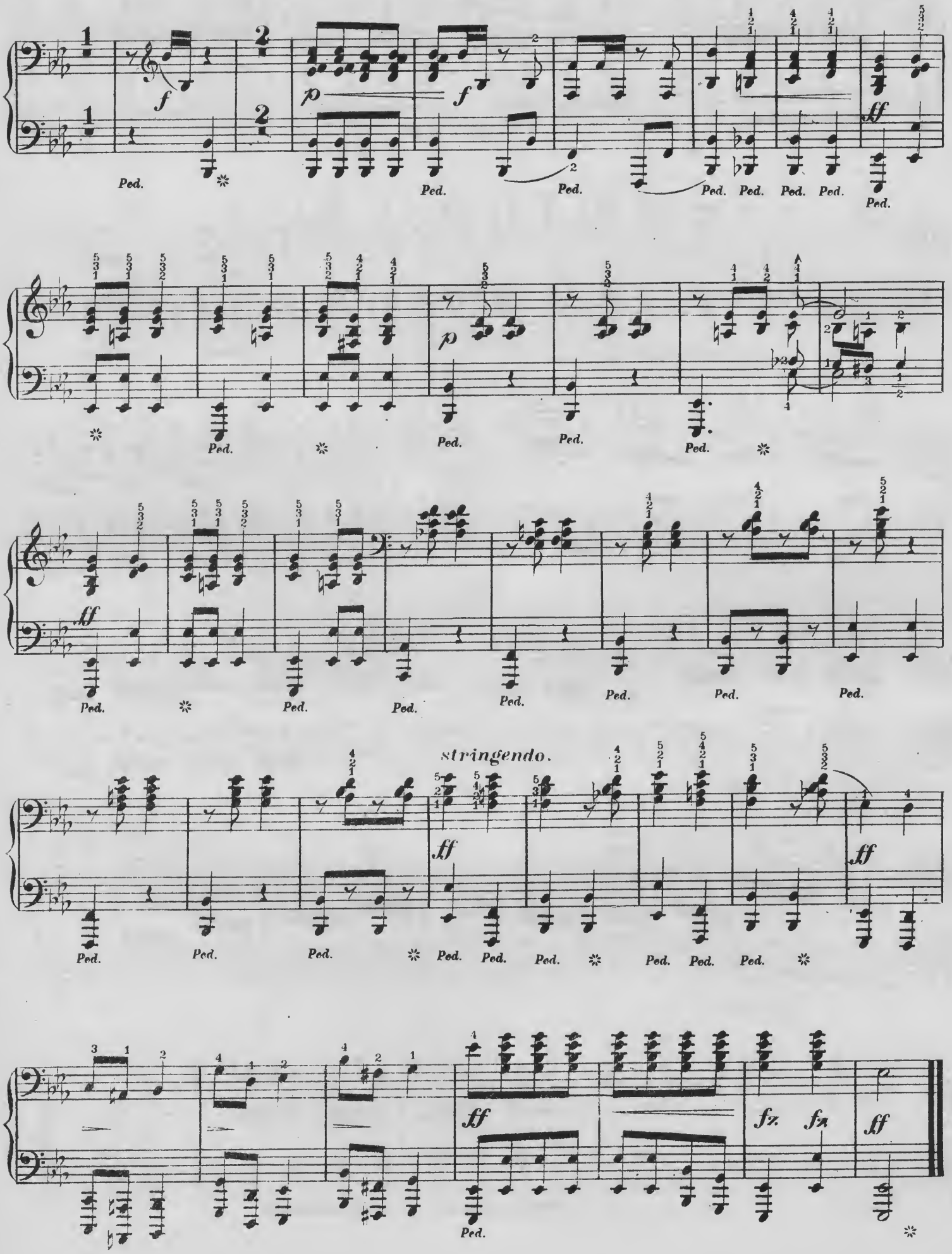

Primo.
cres.
rapido.

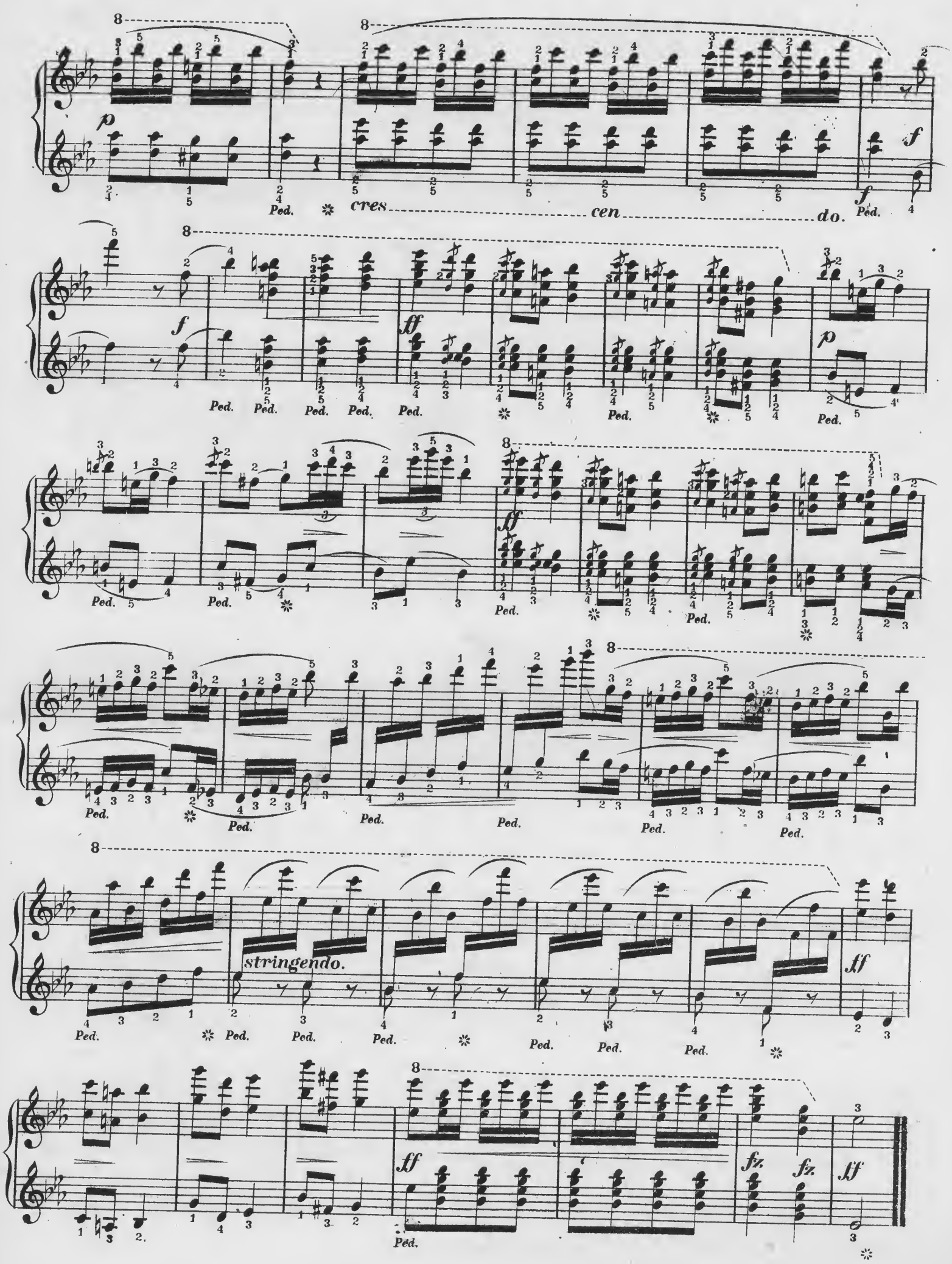
Secondo.




Primo.
rapido.
or
Ped.

Secondo.



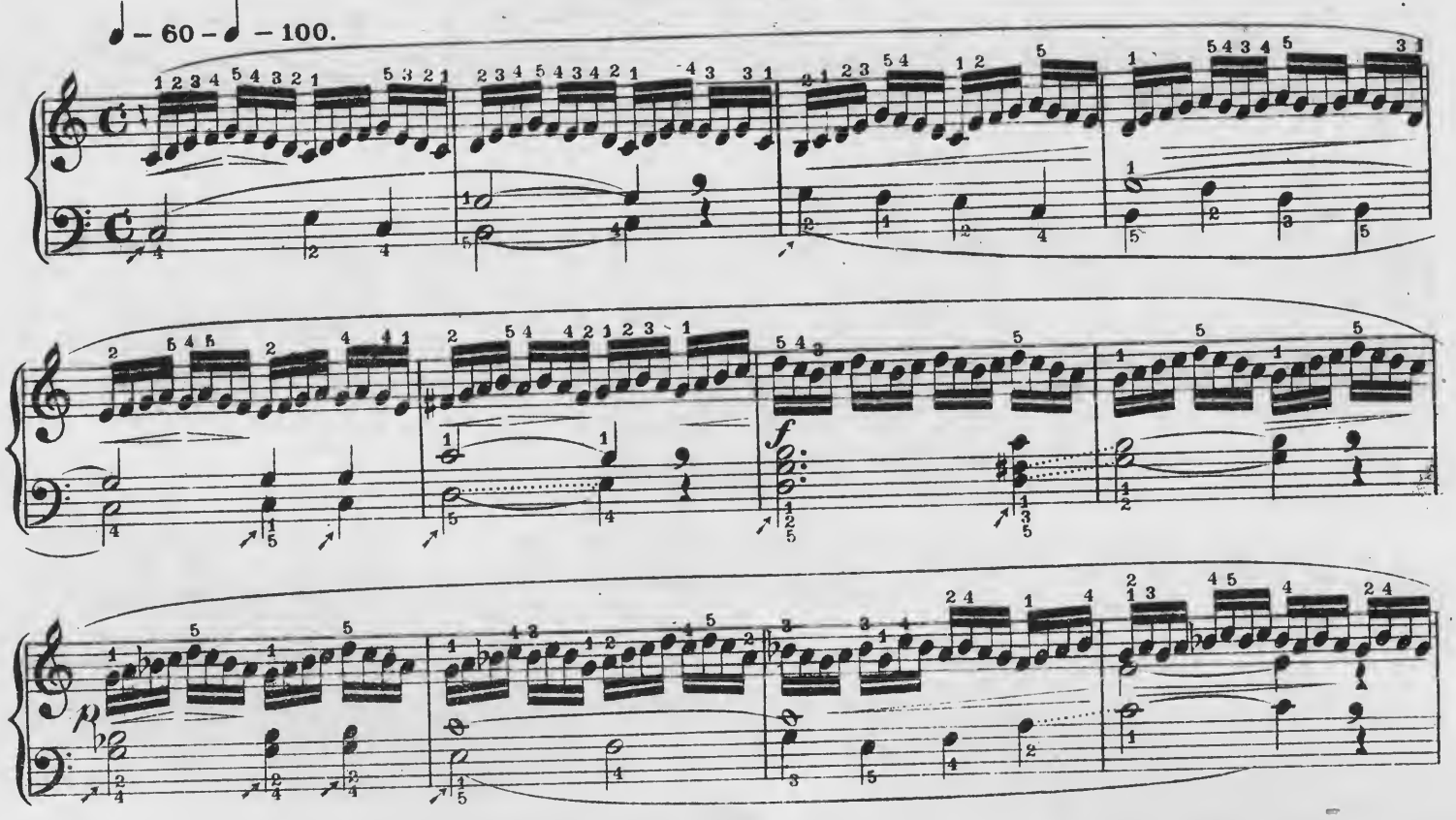

cres cen do.
stringendo.

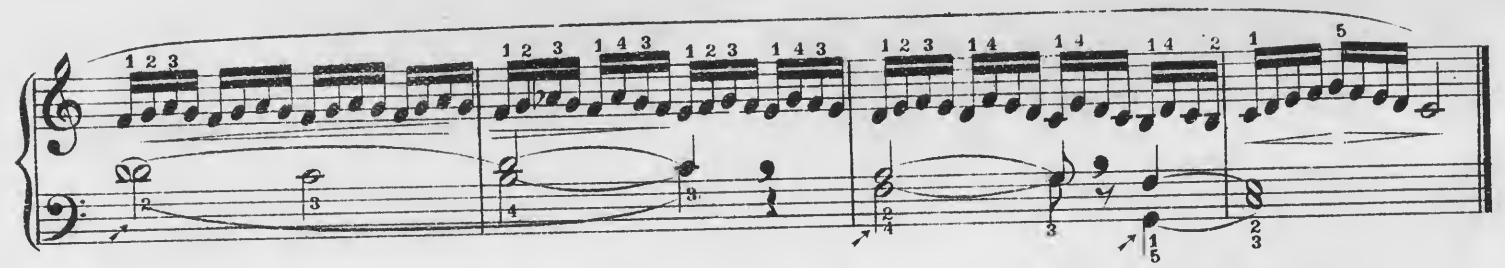
ETUDES PRIMAIRES.

–In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

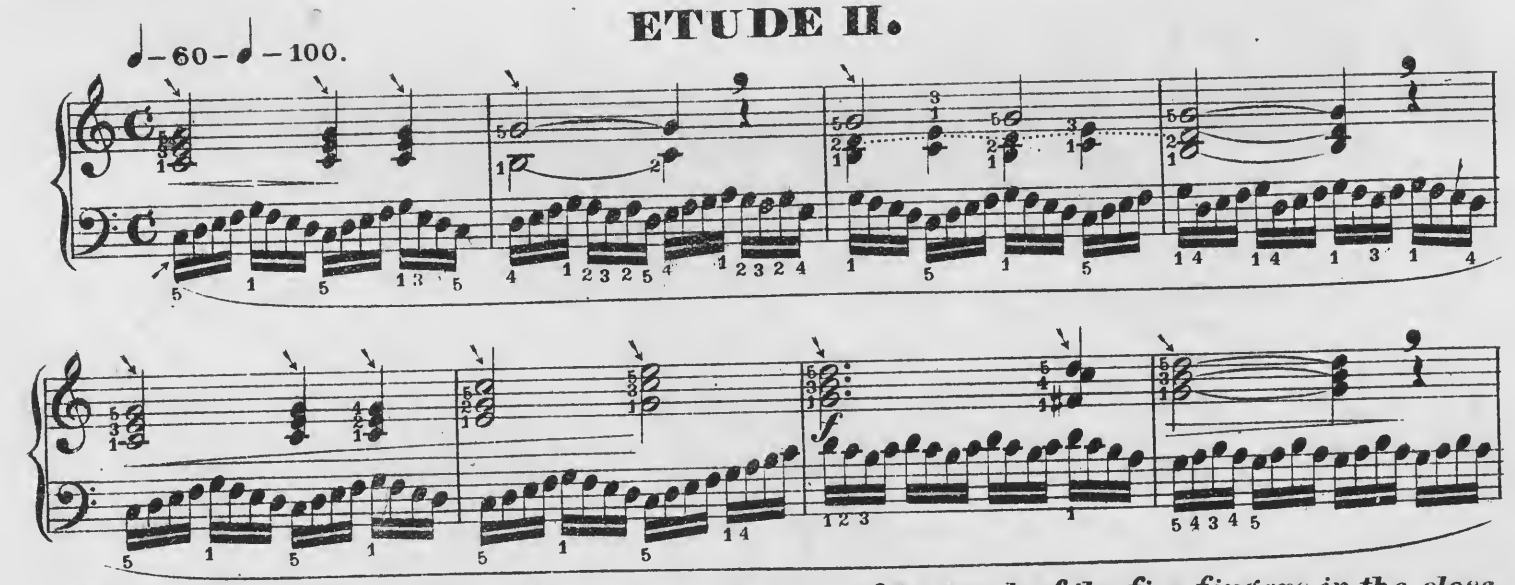
ETUDE I.

Louis Köhler, Op. 50.





ETUDE II.



The purpose of Etude I and II is the equalization of the touch of the five fingers in the close five fingers position.

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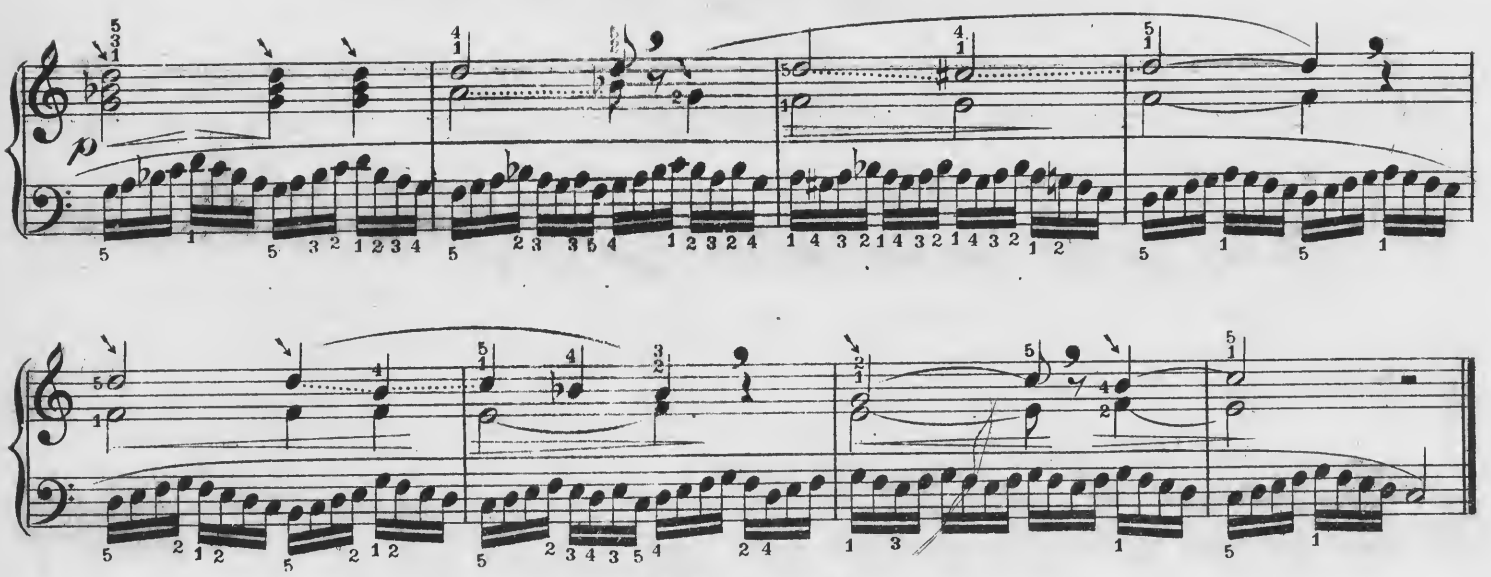
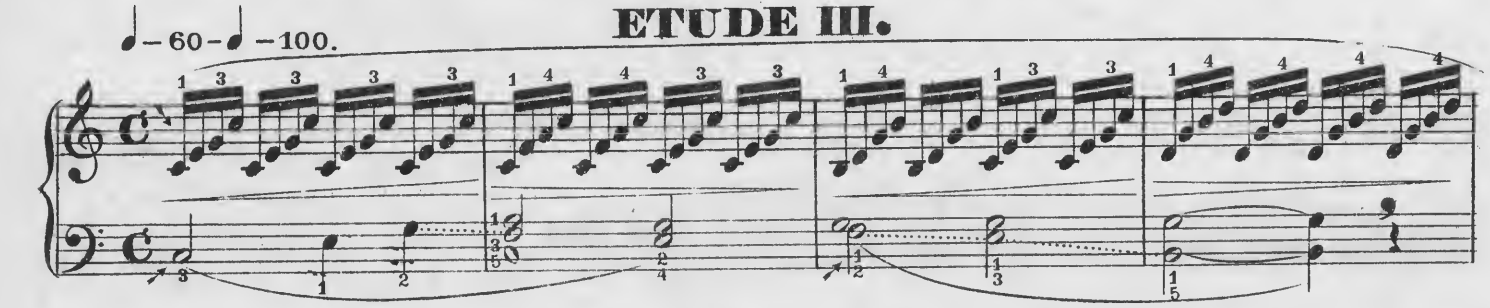
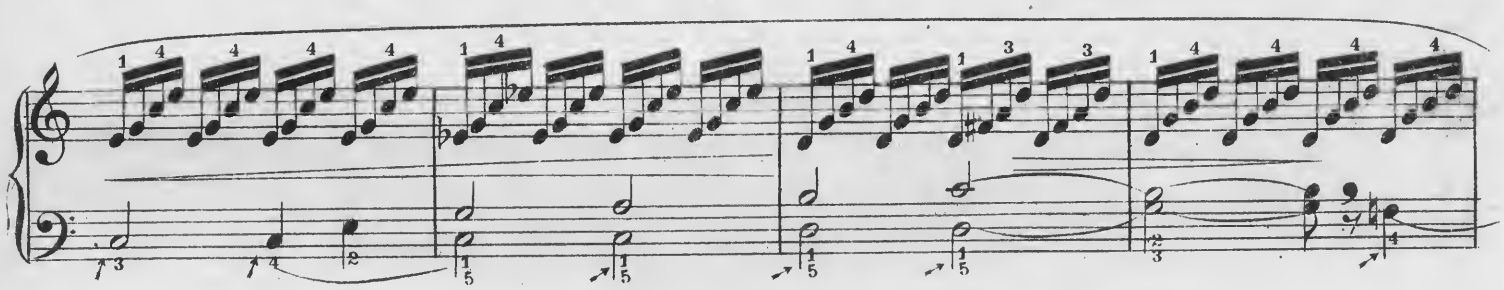
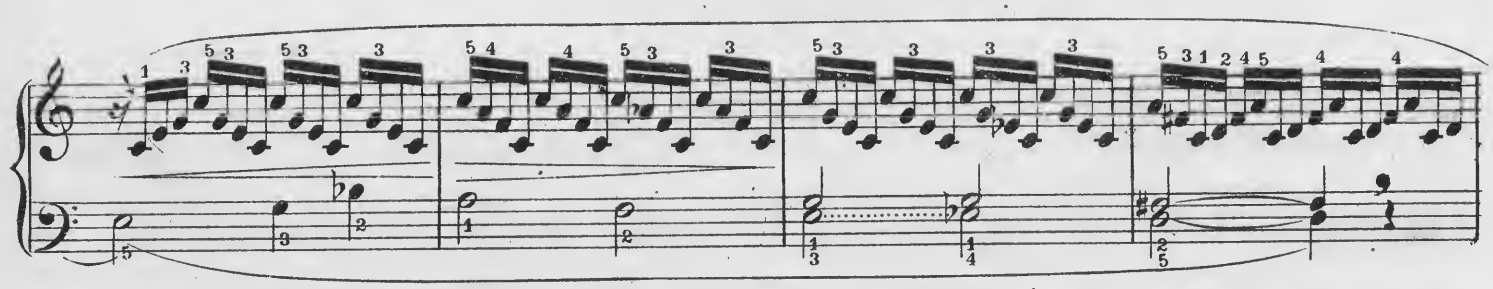
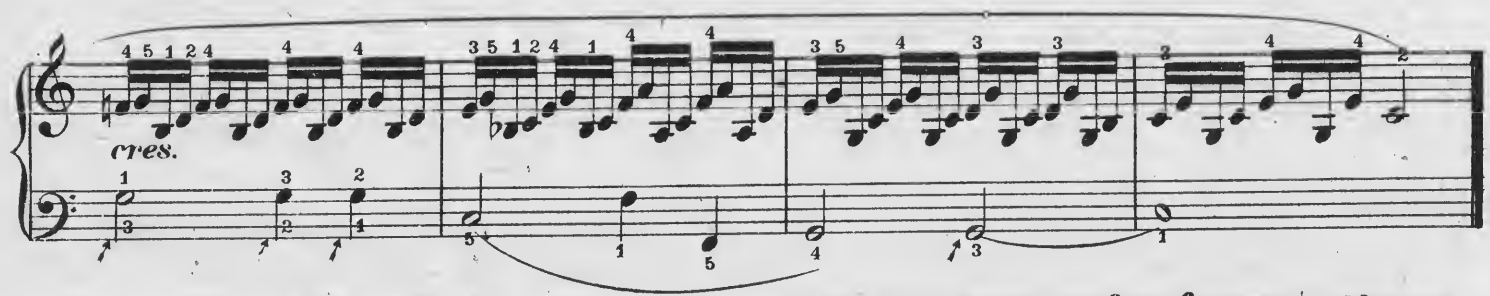


ETUDE III.





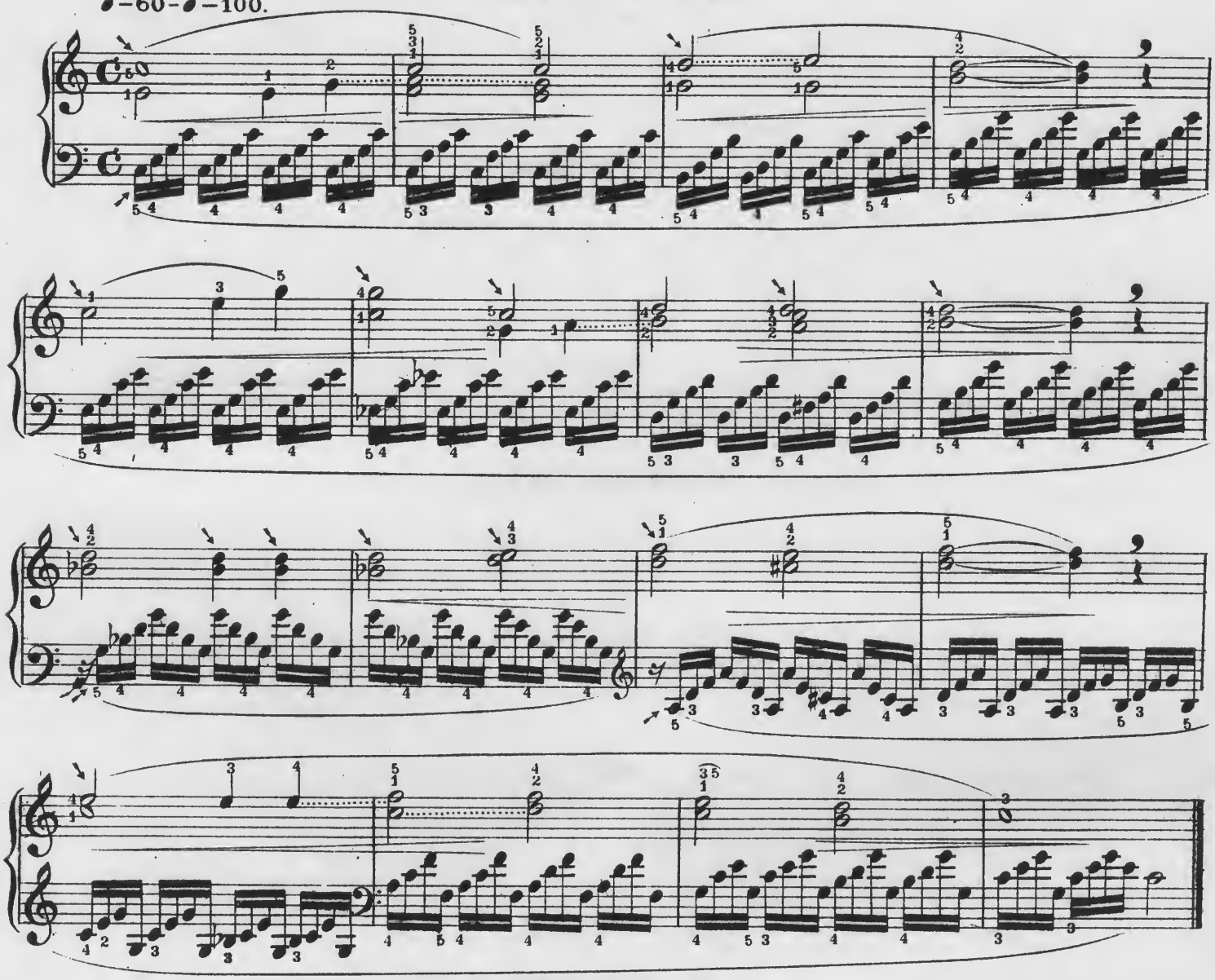




Etudes III and IV are Etudes in broken chords (extended position of the fingers.) Observe carefully where 3rd and 4th fingers are to be used.

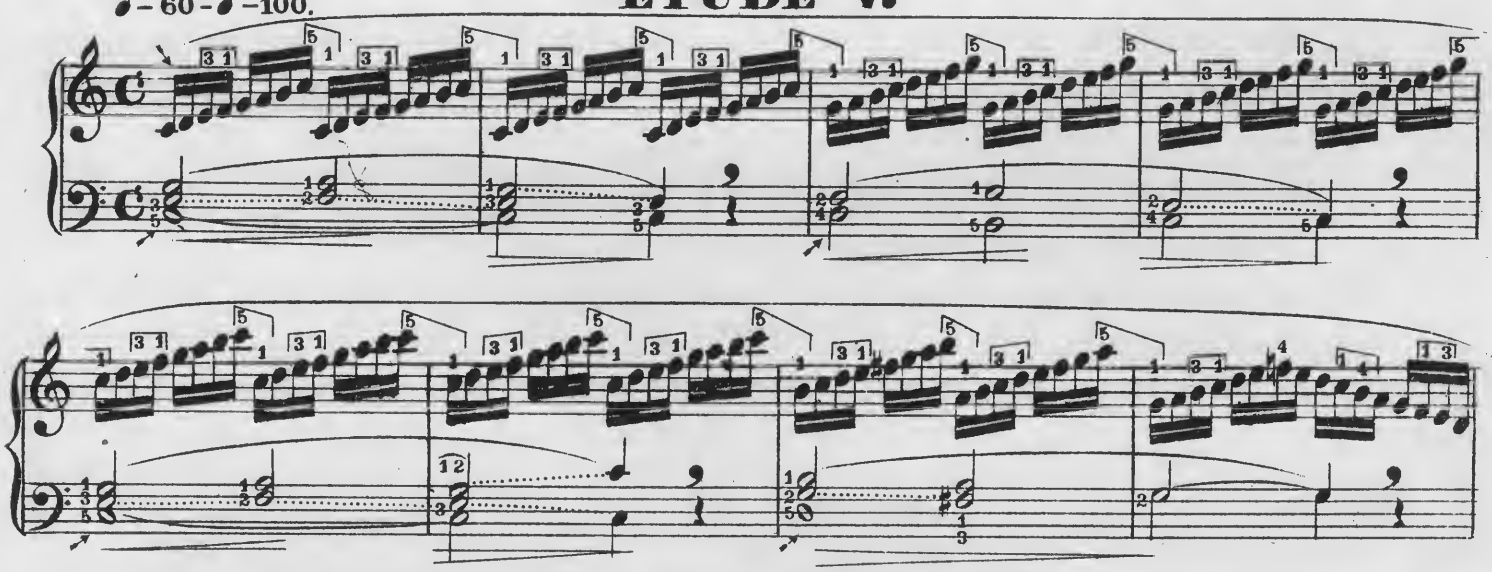
ETUDE IV.

♩-60-♩-100.



ETUDE V.

♩-60-♩-100.



In practicing the scale Etudes V and VI be careful to make a perfect legato whereever the fingers **3–1, 1–3, 5–1, 1–5,** *follow each other as indicated by* ⌐¬.

ETUDE VI.

♩ – 60 – ♩ – 100.

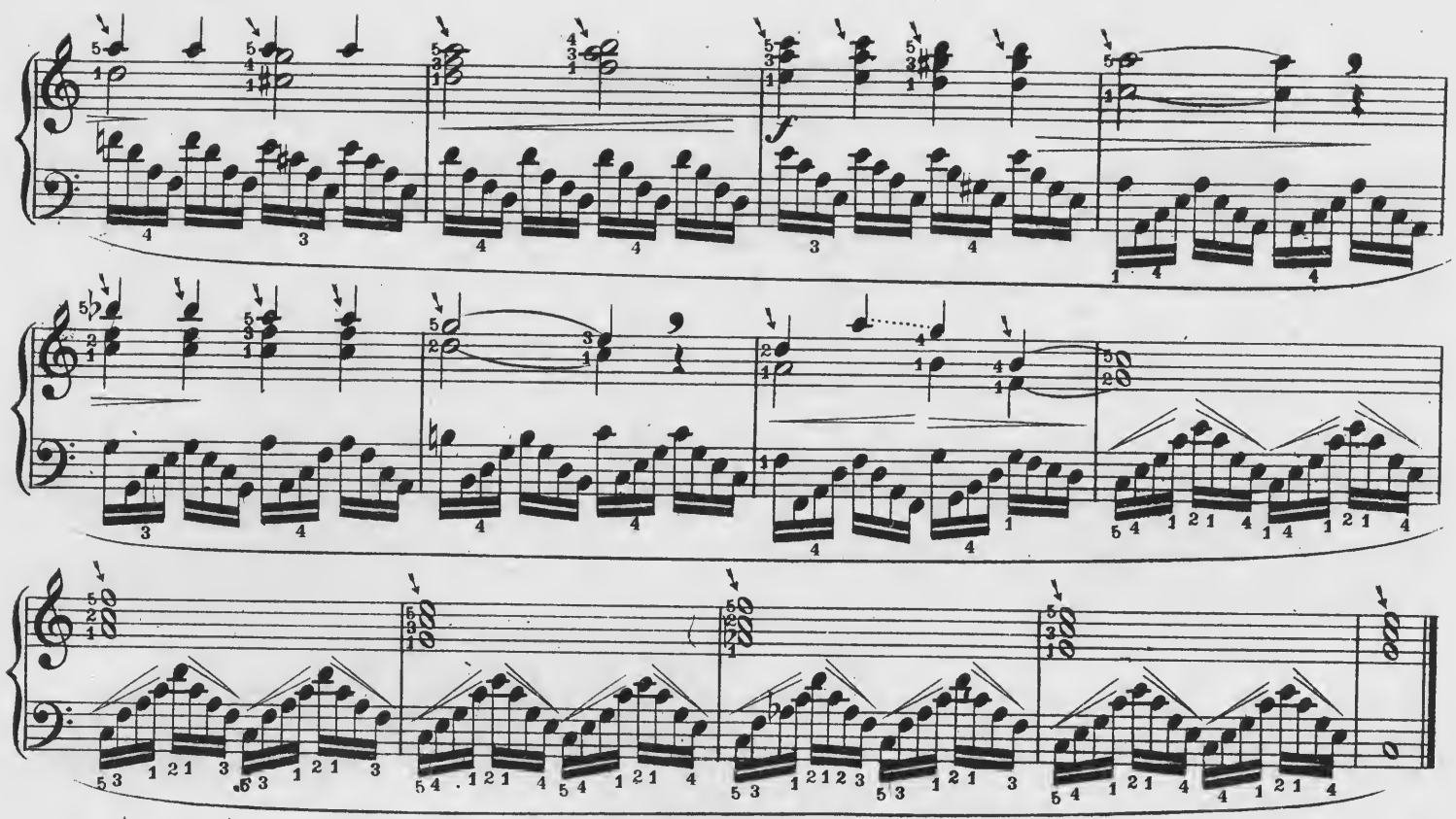
ETUDE VII.

♩–60–♩–100.

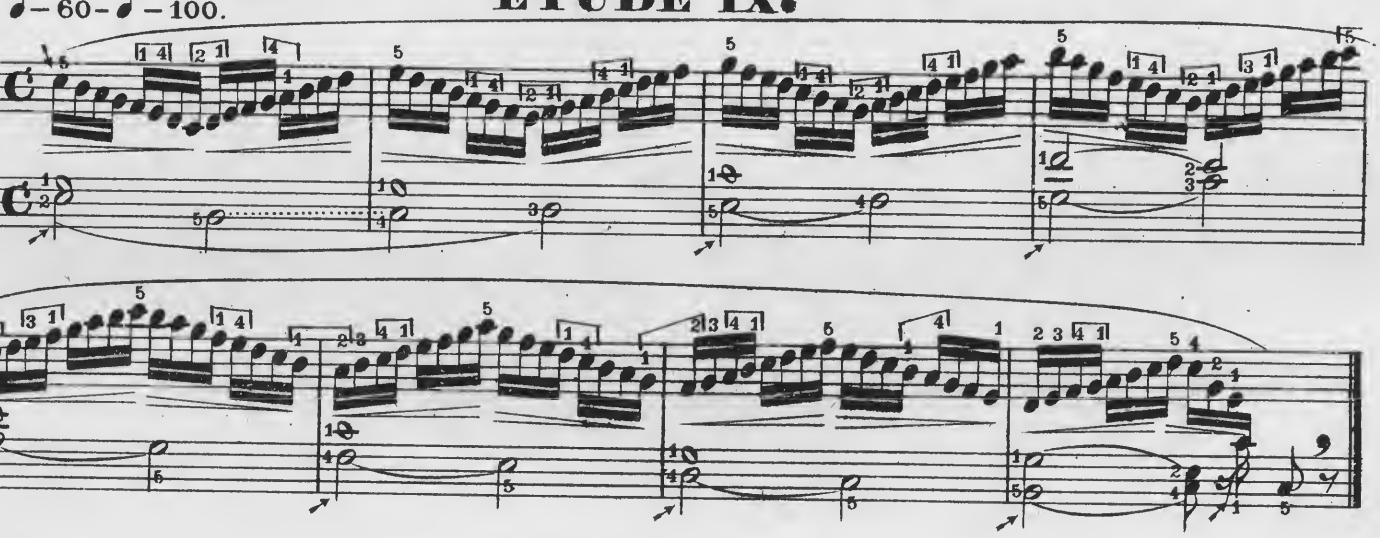
f

ETUDE VIII.

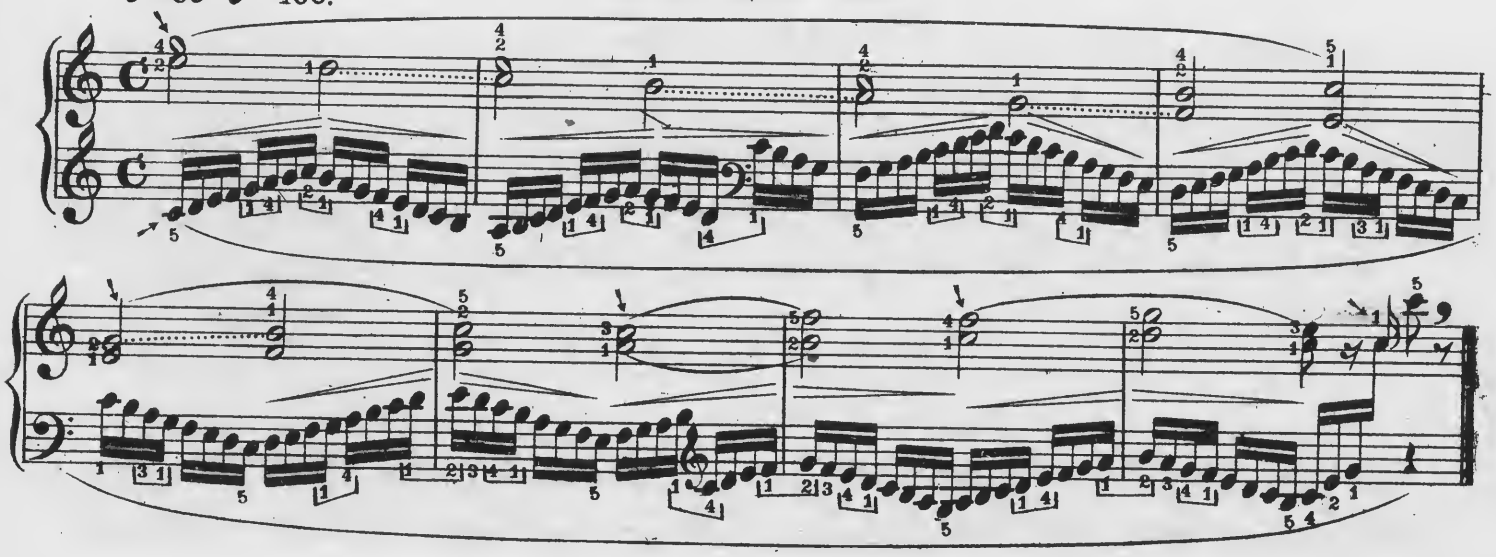
♩–60–♩–100.



ETUDE IX.



ETUDE X.



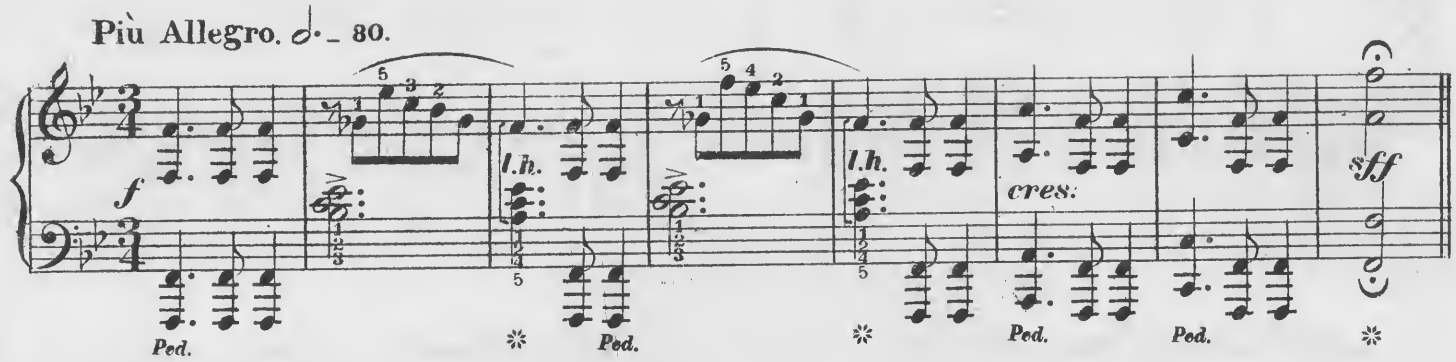
MY DARLING.

(MEIN LIEBCHEN.)

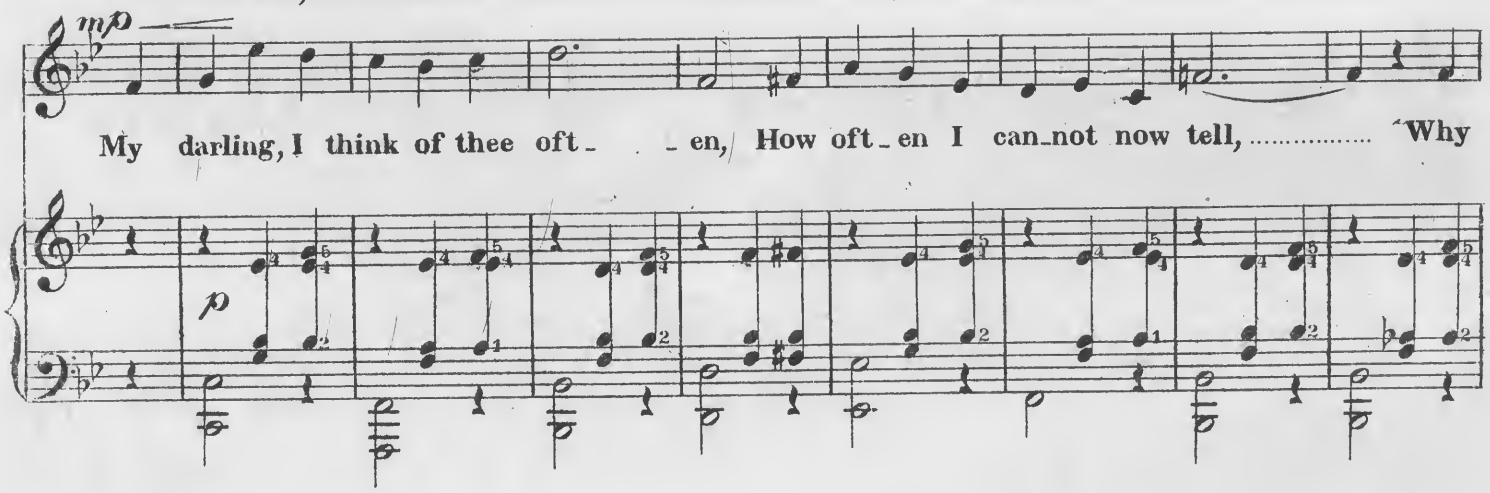
Waltz Song.

Poem by Alpha Carey. E. R. Kroeger.

Più Allegro. ♩. = 80.

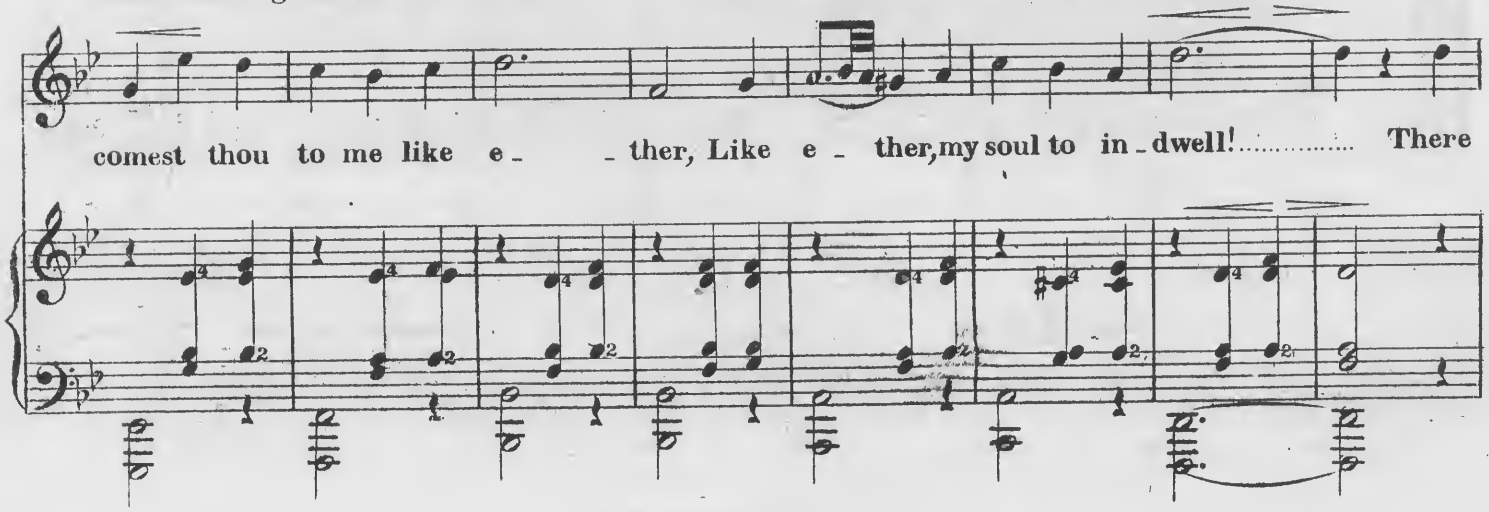


Mein Liebchen, in Stunden der Stil- - le Füllt mir oft ein Ahnen die Brust;..... Dein



My darling, I think of thee oft- - en, How oft-en I can-not now tell, ... Why

Bild voller glänzender Fül- - le Er-scheint mir O wärst du's be-wusst!..... Es



comest thou to me like e- - ther, Like e - ther, my soul to in-dwell!..... There

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kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch

espress. *dim.*

comes to me dar-ling, an i- -dyl, Which mys-te-rious-ly tells me of thee,..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galten sie mir!.....

riten: *a tempo.*

think of thee, dar-ling, and won - der, If that i-dyl were sent me by thee .....

a tempo.

riten:

Ped. ✻

Wie - - der dann in nächtlicher Weil' In Träumen erschienmirdein Bild;..... Ich

mf

Once more in my dreams of thee, love, My dreams all un-sought by me,..... Here

p

or thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sah deine Lie_be zer_rin_ _nen, Entschwinden ein Blumenge_fild.....

rit.

comes to me, dar_ling, a vi_ _sion That all is not well with thee.....

rit.

rit.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Komm du mein Liebchen und sa_ _ge, Ob was es mir träum_te, wahr,..... Ob

f a tempo. *appassione.*

Come to me, dar_ling, and tell me, If all I have dreamt is true ..... If

a tempo.

a tempo

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Wön_ne der maischönen Tu_ _ge, Die ein_zig_e Lieb' in Ge_fahr..... Doch

all that came on those white wings, Were sent me, my dar_ling, by you..... Those

Ped. *Ped.* *Ped.* *Ped.* *Ped.* ✲

*sollt sich's anders ver_hal_ten, Du sandt'st die Träume zum Scherz Die Träume, die lie_be_be_*
con espressione.

f

wings flew to me un_bid_den, They came unknown and un_sought..... But if they were laden by

p

strahl_ten, Dann fesst'l ich sie innig an's Herz.....
p rallentando. *a tempo.*

thee, love, I'll nes_tle them close to my heart.....

rallentando. *a tempo.*

l.h.

Ped. Ped.

*Die Vöglein verriethen dich sit_tig, Sie ha_ben mein Liebchen be_*
con grazia.

All na_ture tells me of thee, love, The song birds do pipe to the

l.h.

sff

Ped. Ped.

lauscht..... Und brachten auf glänzendem Fit_tig Die Kun_de, die mich nun berauscht. Mein

sea,..... Of the love that thou bearest to me, love, On wings of e_ter_ni_ty..... Fare_

Liebchen leb' wohl denn und har - re Wir wissen vom Jenseits kein Wort,..... Doch sicher, bei

espress. *dim.*

well, my darling, fare-well ..... Of the future, we know not a - part ..... But we do know, my

Gott ist der wah- - re, Der Liebenden se-lig-ster Ort.

riten. *con anima.*

darling, that God is, Our ev - er re-sponsive re-sort Ah,..... Ah,..... Ah,..... Ah, Ah,

con anima.

Ped.

f

Ah, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah, Ah, Ah,.....

..... Ah, ... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah,

molto cres.

Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah,..... Ah,.....

molto cres.

Leb' wohl,..... Leb' wohl, mein Liebchen. leb'

rallen - tan

..... Ah,..... Ah,..... Fare - well,..... Fare - well, my dar - ling, fare -

rallen - tan

wohl leb' wohl Ah wohl

do

con anima.

well, farewell, Ah, well, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah,

do.

con anima.

Ped.

Ah, Ah, Ah, Ah,..... Ah,..... Ah .....

Ped.

MÄDCHENS WUNSCH.

THE MAIDENS WISH.

F. Chopin. Op. 74.

Allegro ma non troppo. ♩ = 112.

Introduction.

mf

or thus.

Ped. Ped. Ped. Ped. Ped. ✲

1. 2.

2. *Ach dürft' als Vög - lein dro - ben ich singen Soll - te mein Lied nur für Ei - nen er -*
1. *Ach durft' als Son - ne dro - ben ich scheinen All' mei - ne Strah - len er - göss ich für*

cres. *p*

1. Were I the sun so high in hea - ven soaring On - ly on thee should my friend - ly rays be
2. Were I a bird - ling high in hea - ven singing Joy to thy heart my song should be ev - er

cres. *p*

2. *klingen! Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Vöglein singen*
1. *Ei - nen Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Sonne scheinen*

1. pour - ing Not on the for - est green Not on the fields se - rene But in the lit - tle win - dow
2. bring - ing Not on the for - est green Not on the fields se - rene But in the lit - tle win - dow

2. *Dort unterm Fen - ster un - ter dem klei - nen Sang' ich die gan - ze Nacht nur für Ei - nen!*
1. *Dort unterm Fen - ster un - ter dem klei - nen Schien ich den gan - zen Tag nur für Ei - nen!*

cres. *p*

1. There would I all my friendly rays be pour - ing Were I the sun so high in heaven soaring.
2. Were I a bird - ling there would I be sing - ing Joy to thy heart my songs should e'er be bringing.

cres. *p*

After each Verse play the Introduction.

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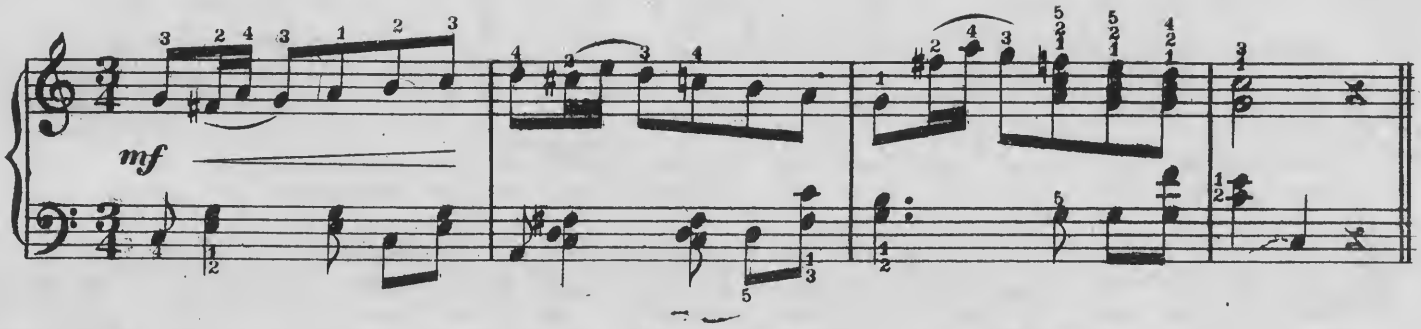
Love's Morning Message

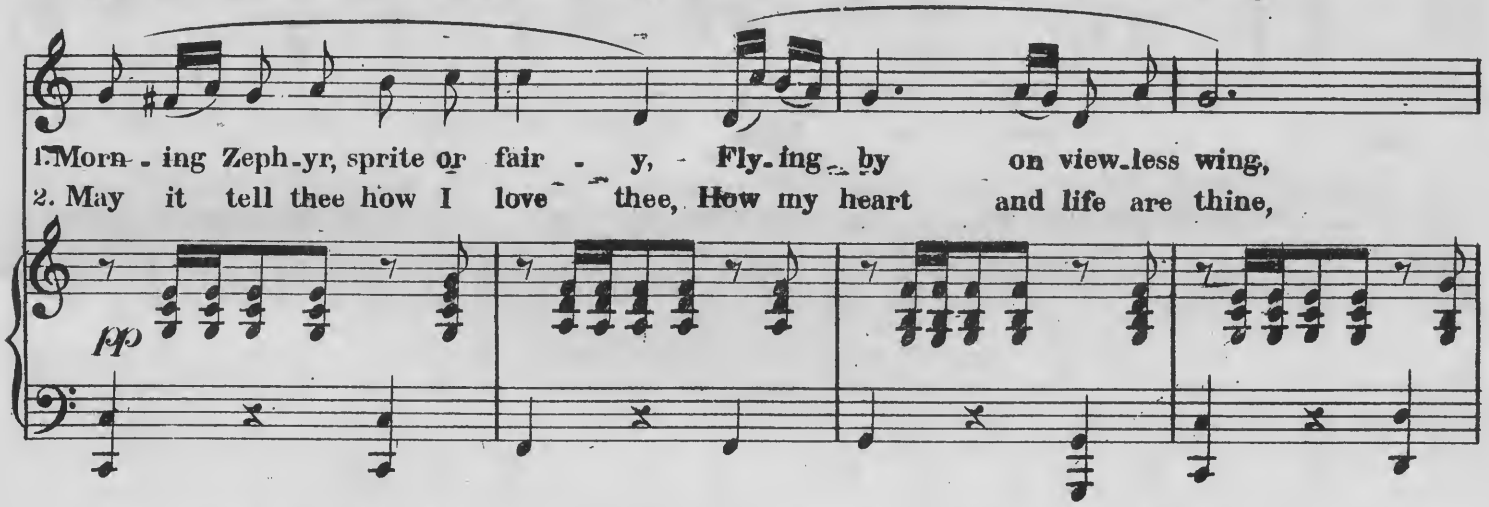
(MORGEN GRUSS)

English version by I. D. Foulon. Franz Abt.

Allegretto ♩ = 100.

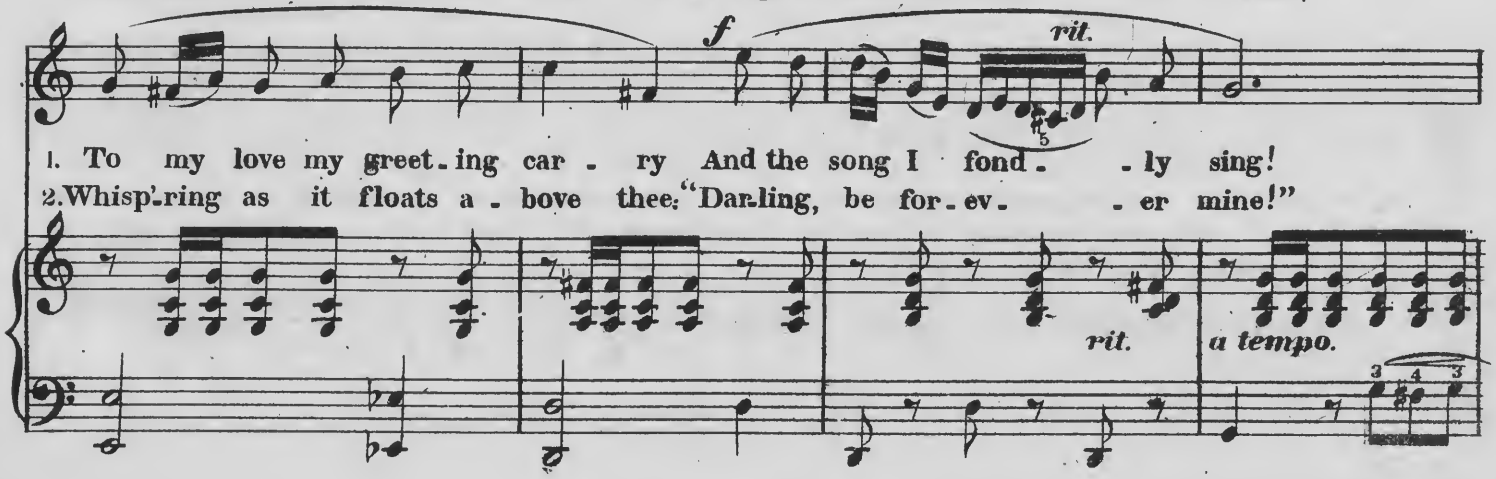


2. *Spre - che dir von meiner Lie - be Wie ich bin von Herzen dein,*
1. *Mor - gen wind so frisch und freu - dig Zieht ent - ge - gen meinem Gang,*



1. Morn - ing Zeph - yr, sprite or fair - y, Fly - ing by on view - less wing,
2. May it tell thee how I love thee, How my heart and life are thine,

2. *Und verschwindend ruf dir's lei - se: O Ge - lieb - te blei - be mein!*
1. *Trag' zum Liebchen mei - ne Grü - sse, Bring ihr mei - nes Lie - des Klang!*



1. To my love my greet - ing car - ry And the song I fond - ly sing!
2. Whisp'ring as it floats a - bove thee: "Dar - ling, be for - ev - er mine!"

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2. *Mor - genwind so frisch und freu - - dig, Brau - se, brau-se dei - nen*

1. *Lieb - chen ruh'st wohl noch im Schla - - fe Schau'st im Traum vielleicht mein*

1. Thou art sleep-ing yet, my treas - - ure; Does my im-age haunt thy

2. Morn - ing Zeph-yr, sprite or fair - - y, Haste, Oh haste on view-less

2. *Gang,* *Trag' zum Lieb - chen mei - ne Grü - sse, Gruss und*

1. *Bild,* *Ob es fröh - lich, ob es trau - rig, Nur von*

f

1. dreams! Dreams of sad - ness, dreams of pleas - ure, Love and

2. wing, Love and kis - ses swift - ly car - ry, To the

f

2. *Kuss und Lie - des - klang, Trag' zum Lieb - chen mei - ne*

1. *Lie - - be sei's er - füllt, Ob es fröh - lich, ob es*

f

1. I be still your themes! Dreams of sad - ness, dreams of

2. maid of whom I sing. Love and kis - ses swift - ly

cresc.

Grü - sse, Gruss und Kuss und Lie - - - - des-
trau - rig, Nur von Lie - - be sei's ---------- er-

pleas - ure, Love and I be still ------- your
car - ry, To the maid of whom ------ I

1.
füllt.

themes!

Ped. ✱

2.
klang, und Liedesklang, und Liedesklang, und Liedesklang, und Lie - des-klang.

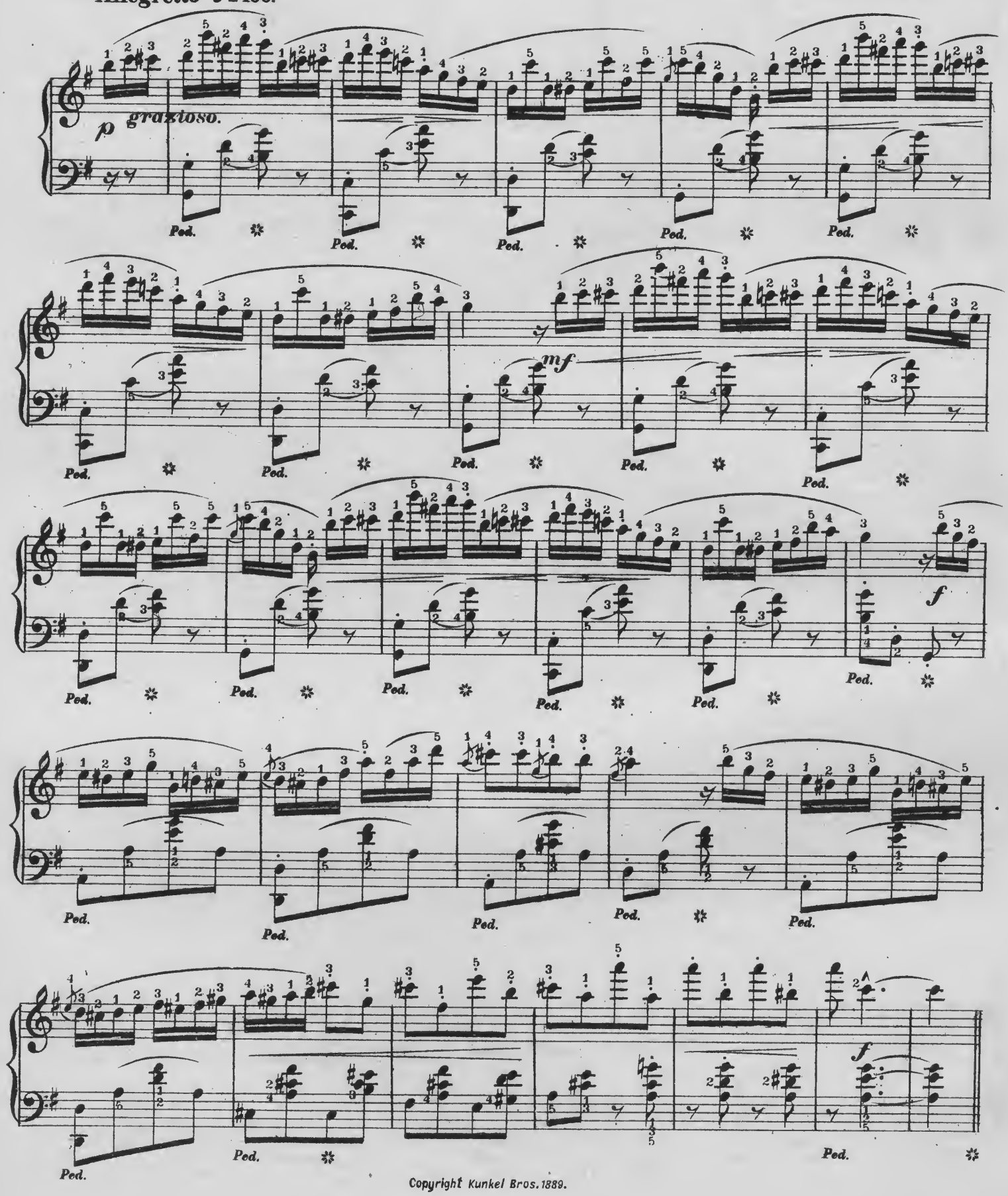
sing, of whom I sing, of whom I sing, of whom I sing, of whom I sing.

LA FONTAINE.

CAPRICE.

Allegretto ♩ = 100.

C. Bohm Op. 221.



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f

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

canto marcato.

p

Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

f *p*

f *p*

Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Play from to then close with the Finale

FINALE.

mf *cres.* *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

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Our American cousins will not allow it to be said that they are outdone in anything. The *Boston Herald* recently pointed out that Patti was singing for 3,500 dollars a night in London, and added, "her highest price yet." Upon this a New York journal remarks: "It may be the highest price yet in London, but she has received 5,000 dollars a night in New York and Boston." We do not dispute it, cheerfully allowing that in this form of the race of folly the Americans are an easy first.—*London Musical Times.*

And now comes the news that Henry Abbey has given orders not to book any more of his attractions in St. Louis, that he has no use for a city which is so far beyond the civilized world in art criticism. Poor—sequestered Abbey!

Mr. Smithers (of Philadelphia, at a Boston reception)—"Her voice reminds me of our independence bell." Mr. Bean—"Ah! has the true ring, you mean?" Mr. Smithers—"No; its cracked."

Miss Elite (rushing in)—"Oh, ma, Clara Tiptop has eloped!" Mrs. Elite (fervently)—"Thank heaven! Now we won't have to send her any wedding present."

A clergyman named Fiddle refused to accept the title of D.D., because, he said, he didn't want to be called the Rev. Ichabod Fiddle, D D.

He—"Can't I have just one kiss before I go? Only one." She—"And if I let you have one, you will take two, won't you?" He—"No, I won't; indeed I won't." She—"Then you shan't have any."

A Violinist was playing over a piece of music with his man servant, who had been the public fiddler in his native village, and when they had finished he said to him:

"You handle the bow very fairly, but you are always a beat behind; how 's that?"

"Monsieur, it is out of respect to you."

Shakesperean Doses.—For a "masher"—"King Leer."
For a grocer—"Measure for Measure."
For a pork-packer—"Hamlet."
For a pawn-broker—"Jewlius Seizer."
For a drug clerk—"The Comedy of Errors."
For an ice-man—"Winter's Stale."
For a bar-keeper—"As You Like It."
For a belated husband—"The Tempest."
For a policeman—"A Midsummer Night's Dream."

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"But I am utterly without means."
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"Oh, you interrupted me again before I was done speaking. I love you not at all for your money."
"Indeed? How funny! That and the sixty thousand dollars are only a joke."

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Young Man (meekly)—I only wanted Sarah.

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At one of his performances in Boston, Von Bülow left the stage in the middle of a piece, and returned with a helper, who moved the piano some distance to the left. He then sat down and finished the performance. The difficulty was, a lady who sat directly in the range of his vision was fanning herself vigorously.

There are in London well nigh on 4,000 persons who make their living through music. Besides these, there are 1,100 persons who play in orchestras, one-half of which play the violin. The city also has about 1,400 music publishers and instrument makers.

The discovery of a new opera by Wagner was made a year ago, though the announcement of it has only just been divulged. Its title is "Sarrazine," and it has the dignity of grand opera. The first sketch of it has the date of 1841 while the complete work was not achieved till 1843. The MS. was found amongst the papers of the Kapellmeister of the cathedral at Munich, and has been presented to the Wagner archives at Bayreuth.

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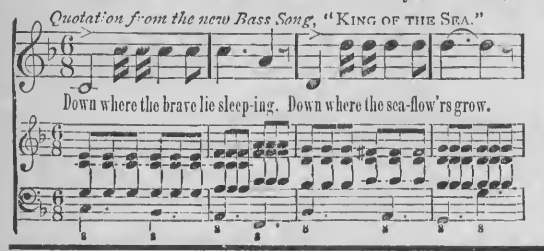

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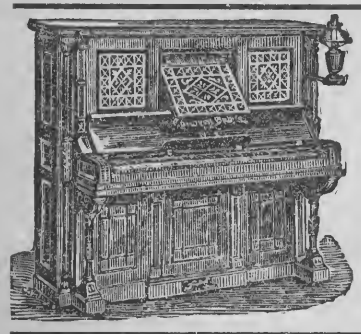

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Paderewski, a Russian pianist, is now on the top wave of favor in Paris, and is declared to be the coming Liszt. His concerts are immensely successful, and he is the favorite of all the Parisian entertainers. He is partial to Russian music in selecting his programmes.

Antoine Rubinstein will celebrate this year the fiftieth anniversary of his artistic activity. He was nine years old when, on the 23d of July, 1839, he was heard for the first in public at a charity concert in Moscow. The Rubinstein Jubilee will be celebrated in St. Petersburg on the 30th of November, the anniversary of the great artist's birth.

Gounod.—In reference to Gounod's reported coming visit to this country, the composer has told an interviewer: "There is not one word of truth in it. I have had no proposition from any one, and if I had, I should not entertain it for a single moment. It is a source of much pleasure to me to know that I have so many warm friends and admirers in the United States; but I am now too old to think of going so far away from home. No, there is no truth whatever in the report."

Von Bulow's Advice to Pianists.—Dr. Hans Von Bülow says: "I find the great fault with pianists is that they do not learn to phrase properly. Every pianist should learn to sing and play the violin; then their ears would hear more critically the sounds they produce, and thereby teach them how to phrase. But the average pianist plays by sight only, and has no ears. He sees the keys and tries to execute correctly, but the sound he produces, the effect of his work, is not apparent to him. My advice to young pianists—old ones won't take advice—is to cultivate their ears and strive to obtain beauty and expression in what we term phrasing. It is the real beginning to greatness as a performer."

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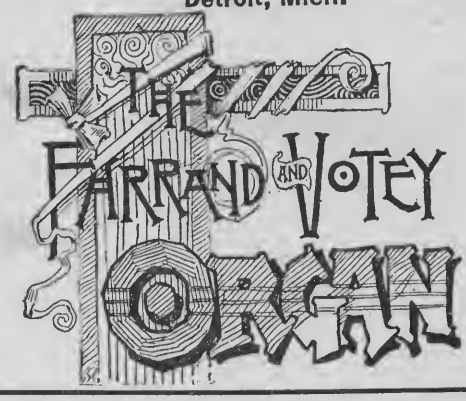

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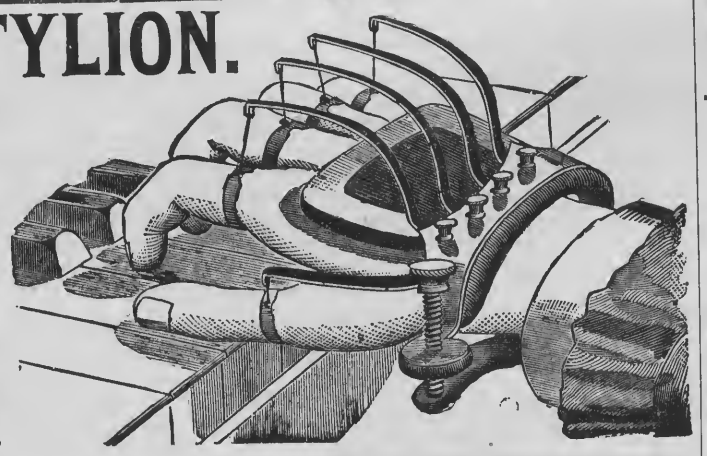

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